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LONDON, SATURDAY, DECEMBER 4, 1847.

## REVIEWS

*Letters of William von Humboldt to a Female Friend*—[*Briefe von W. von Humboldt an eine Freundin*]. Leipsic, Brockhaus; London, Williams & Norgate.

WILLIAM, the elder of the two distinguished brothers Von Humboldt, was celebrated as a virtuous and fortunate statesman, eminent in many branches of learning and science. He also wrote elegant poetry, and cultivated literature with success. His intimacy with Schiller is known by the published correspondence, which shows how highly the poet esteemed the judgment of his friend; and the respect with which Goethe received his opinions on matters of taste was scarcely less decided. He died in 1835, in his sixty-eighth year; after a career in many ways brilliant and honourable, leaving behind him a great intellectual reputation. The letters now published enable us to regard him in a new light; by admitting us to a view of his personal qualities and more intimate thoughts in a way that must enhance our previous respect for his character. They show how gracefully in the intercourse and duties of private life his capacious intellect and moral firmness were adorned by pure, kindly, and generous feelings.

The history of the correspondence must be sought in the letters themselves. There is something in the incidents that produced it both touching and romantic; which strikes us with the more agreeable surprise when found in connexion with a name hitherto known to the world only as the representative of great attainments and important public charges. The story we collect, from some brief posthumous notices by the lady to whom the letters were written, and from the correspondence, as follows. In 1788, William von Humboldt, then a Göttingen student, passed three days at the Spa of Pymont (on the Weser) and there became acquainted with Charlotte—a young lady, a passing guest like himself, who had accompanied her father, a clergyman in easy circumstances, to that watering-place. The young people happened to live in the same house, were neighbours at the *table d'hôte*, liked each other, walked and rambled together all day long; and when the three days were over, parted—without any certain expectation of meeting again. A few lines which the young student wrote in Charlotte's album on taking leave, and a profound impression which his conversation and engaging manners had left in her heart, were all that remained of this short holiday. There had been no love made on either side—on Von Humboldt's none appears to have been felt; but from the manner in which he preserved the memory of the three days it is evident that his new acquaintance must have possessed attractions, mental and personal, that might have interested him still more deeply had the intercourse lasted longer. It was, however, broken off. Von Humboldt pursued his studies; and in process of time, entered upon the active business of life—having married in 1791, the Fraulein von Dacherode, a rich and noble lady whom he chose from inclination, and continued to love with entire affection until the day of her death, in 1829. He became Prussian ambassador at Rome—throughout the war was at the head-quarters of the Prussian army;—afterwards held the English embassy;—was one of the plenipotentiaries who signed the capitulation of Paris;—and, finally, was intrusted with the high charge of Prussian representative at the Con-

gress of Vienna—where we find him, at the beginning of these letters, in November 1814.

In the meanwhile, fortune had been dealing hardly with his companion of the Pymont visit. She, too, had married; it appears, against her own inclination, and, at the instance of a female friend, out of some fantastic notion of self-sacrifice—and the match, as might have been expected, was unhappy. Her married life, a childless one, lasted five years, and was then closed,—whether by the death of her husband or by a divorce the scanty notices on this subject do not inform us. The consequences of this marriage involved her in vexatious and distressing circumstances, of what nature we do not learn. In the meanwhile, she seems to have possessed a competent fortune until the events of the war in 1806 reached Brunswick, where she was then residing. Although not a native of that duchy, she threw her fortune into the hands of the States, for the defence of the country,—on an engagement to redeem the loan, which was never fulfilled. After the French had been expelled and the old Duke had regained his dominions in 1814, she petitioned him for repayment, being then reduced by this and other losses to a state of distressing poverty. The Duke felt the justice of her claim—and returned a written promise to attend to it as early as possible; but this hope was ended by his well-known death at Waterloo in the following year. From his successor she could gain no hearing;—and after vainly trying many courses in this desperate state of her fortunes, she bethought her of asking some assistance to her right from the great statesman, then seated amongst the representatives of Europe, whose steps she had been watching in secret for the six-and-twenty years since the parting at Pymont with all the tenacious fondness with which woman will often cling to the recollection of a first love when the rest of her life has been unhappy. To Von Humboldt at Vienna she wrote; recalling herself to his memory, describing her actual position, and asking his advice respecting her claims on the Brunswick government. She received an immediate answer, responding in cordial language to her reminiscences—giving advice for the moment, promising every possible aid for the future; and in the meanwhile, in a manner both delicate and peremptory, insisting, in the first place, on removing all her pecuniary cares for a year, so that no anxiety on this head might prevent the restoration of her then broken health.

From this moment the correspondence began; and was continued without interruption until the death of William von Humboldt. At its outset the lady—whom we know in the book only by her Christian name of Charlotte\*—imparted to him the feelings with which she had never ceased to regard him since the time of their meeting. The gift thus frankly tendered the statesman accepted with grateful cordiality. He felt, she says, the worth of such an attachment by a refined and thoughtful nature,—knew that in such a nature the influence of the counsel, encouragement and direction of a beloved friend might raise a life depressed and unfortunate;—and in this view most attentively kept up the correspondence.

The purpose is obvious throughout—to console, guide and enliven, by advice and reflections at once elevating and serious. Of course, the person whom such a writer felt to be at once worthy of his regard and able to appreciate and profit by letters like these must have proved herself superior to the common run of letter

\* She was, we are told, a Frau von Stein—no relation, of course, to the celebrated minister of that name,

writers or readers. Of hers we have but the first touching communication, and a few modest extracts to explain passages in answer. These are gracefully written and well-expressed. Von Humboldt continually speaks of them with high commendation; praising their unaffected elegance and originality of thought, as well as their feminine and religious character. He found the impressions of youth confirmed by the renewed acquaintance of age; and seems to have taken a real pleasure in the correspondence for its own sake, independently of its purpose of doing good. That object, at all events, was happily fulfilled. The saddened and lonely woman, indeed, appears, we may almost say, to have lived on this support in the intervals of a laborious existence. All hopes of redress from Brunswick having proved vain, she had honourably resolved to maintain herself independent by the work of her own hands. Some kind of fancy manufacture, it would seem, procured her a moderate subsistence in a small garden-house near Cassel; and her leisure from this occupation was passed in solitude, with a few books and this correspondence with the object of her maiden love.

It was preserved on both sides, equally by the wish of both parties, in unbroken privacy. Long after Von Humboldt's death, no one had been allowed to see or even hear of the precious letters. "They contained nothing," says the survivor, "that in itself need to have been kept a secret; the whole world might have known their contents;—but they were written to me; they were a sacred relic of my life; they I preserved in silence, and hid from other eyes—what had been written for myself alone,—had repaid me for many sacrifices, rewarded me for much suffering,—what was to me the kinder fortune of my life, that reconciled me to the harder conditions of my destiny." Later, when the prospect of her own end became nearer, she felt that such letters ought not to be lost to the view of others who revered the memory of her friend. They were copied out by her own hand, and left to be published after she herself should be no more. This voice from the past now comes to us from the grave of both correspondents.

The tenor of all written intercourse of an intimate kind continued to a life's end is progressively saddening. We see the cloud stealing by degrees over the narrowing horizon;—one after another, the possessions of life drop and wither on the downward path; and the glimpses of a future that raise the hopes of the wanderers themselves, and console them for the losses that befall them on their way, do not take away the sense of bereavement from those who are pursuing their steps with affectionate regard. In the present instance, the other circumstances which we have mentioned give a peculiar effect to this interest,—and will be felt to throw a touching colour over the relics of a correspondence in its nature unusual and almost romantic.

Its substance is throughout of a grave and wholly intellectual character. There is no gossip, hardly any personal notice of daily events, nothing sentimental or frivolous in the letters. They are filled with reflections and ideas. The writer gives minute and careful details of the internal occupation of his mind upon many subjects,—chosen, we may see, because of their application to the circumstances of his friend. Throughout, we behold the character of Von Humboldt in an impressive light: in the first division of the series, when living, with every circumstance of prosperity and happiness, blest with a beloved and thoroughly companionable wife, a numerous and affectionate family, honoured at home and abroad,—even then

finding his chief delight and employment in the pursuit of retired studies, in reflections on the past, and in the contemplation of ideas reaching beyond the sphere of time. With all this, he is somewhat self-complacent—fond, in a kind, friendly way, of exerting influence and authority; but modest in his personal demands, simple in habits, and, while thankful for his good fortune, by no means dependent upon it for his happiness. That this character was not merely a thing of pretence we see from the second half of the series—after the loss of his wife had taken from him, as he repeatedly says, “all the joy of life.” From this period we find him suddenly declining into the infirmities of age; but still cheerful, busy as ever with his mental pursuits, gladly helpful to others, and noticing the decay of his health and bodily powers with an observant, but not in the least complaining, mind. He is not impatient to die, but quite ready to depart from a world from which his pleasure is gone,—grateful the while for all the good he can still enjoy; regarding old age as the final and becoming condition of humanity, but as one who feels that life here is the preface to a more complete existence hereafter. Such, in general, are some of the chief characteristics of this correspondence:—in which, however, many other points will be found to deserve a reader's attention. He will be struck with the original views and forcible remarks that abound in it:—and admire the unaffected spiritual elevation of the writer all the more when he remembers that this lover of solitary thought, this worshipper of the moral and intellectual ideal as the chosen objects of his pursuit and love, was no thin recluse, a stranger to society or fallen out with it,—but a practised statesman, as well as a renowned scholar, trained in the great world, in which his station and character still required him to act, where he enjoyed the highest reputation, and was always ready to take his place when a duty was to be performed or a good to others to be procured by his exertions.

The extracts subjoined are but a few of the passages which we had marked as containing something noticeable or interesting. These lines on trees contain a new idea, full of the poetry of Nature:—

I have a peculiar love for trees; and do not willingly allow of one being cut down or even transplanted. There is something melancholy in carrying a poor tree from the society in which it has been for years domesticated, amongst new companions and into a strange soil; from which, however unhappy it may feel itself there, it cannot escape, but must await its time of decay, through slowly languishing years. *At all times there belongs to trees a remarkable character of longing, as they stand fixed for ever to a single limited spot of earth, and strive with the extremities of their branches, to reach out as far as they can beyond the space to which their roots are confined. I know nothing in nature so well adapted to be a symbol of longing desire. The condition of man, indeed, with all his seeming mobility, is, at the bottom, the same. He, too, let him range about as he may, is after all in reality chained to some mere span of ground.*

We have rarely seen the continually recurring enigma of “free will, fixed fate, foreknowledge absolute,” more briefly or better handled than in the following passage:—

It is a beautiful quality in man, and a privilege granted to him, above all other earthly creatures, by his Creator, that he always feels that it is in his power, by thought and by resolve, to restrain and command every merely bodily impulse, however strong it may be. There is an inward voice declares to man that he is free and independent; tells him that he is accountable for good and for evil; and in the act of self-judgment, which must be always more strict and severe than our judgment of others, we must altogether reject the consideration of these bodily influences. There are two different regions—that of Depend-

ence and that of Freedom, and the contest between these cannot be resolved by the mere understanding. In the visible world all things are so linked together that, could all the circumstances, down to the smallest and most remote, be always exactly known, it might be demonstrated that a man at every moment was positively compelled to act in the way he has acted. At the same time, he has, nevertheless, the constant feeling that, had he the will to lay hold of the machine whose motion constrains him, and to free himself from the combination of events that entangles him, he has the power to do so. In this feeling lies his liberty, his dignity as a Man. This feeling, also, it is through which he passes, as it were, from another world into the present. For in the merely earthly region nothing can be free, and in the region beyond earthly limits nothing can be bound. The contradiction can only be solved in this way: that there is a sovereignty of the whole region of liberty over the whole region of dependence—which we cannot indeed comprehend in its action on particular single events, but which so conducts the connexion of all things from their primal beginning that their operation must correspond with the free conclusions of the will.

The subject of Death is frequently mentioned:—a passage or two will serve to show the temper of mind in which it was contemplated by Von Humboldt:—

Though you differ with me on many points contained in my former letter, we quite agree, at all events, in the wish for some intimation of the approach of death. Hitherto, I regard it, as for myself, as a friendly phenomenon; one that would be welcome to me at any moment; because, happy and contented as my existence is, Life in itself is ever limited and enigmatical, and the rending of its earthly veil must at once be followed by enlargement and liberation. With this impression I could remain for hours absorbed in the contemplation of the starry heaven,—for that infinitude of far-off flaming worlds appears to me like a connexion between this and a future existence. I hope that this joyful expectation of death will not leave me; I should, indeed, feel assured of its continuance, as it is grounded deeply in my nature (which has never attached itself to the Material, but always to Thoughts, Ideas and pure Contemplation), were it not that man, however strong he may fancy himself to be, is greatly dependent on the circumstance of the moment, on the state of his bodily health, and even on his imagination.

In another place:—

I do not dread old age; and long, perhaps from my early youth, through some particular disposition of my nature, I have viewed death,—not merely as an event so thoroughly human that the idea of it cannot possibly afflict one who is accustomed to reflect on the destinies of man—but rather as a cheering object. My account with the world has now long been closed. \* \* My thoughts and emotions are now the only real sphere in which I live and through which I receive enjoyment—from without I scarcely need anything; but my thoughts and emotions are too intimately a part of myself to leave a doubt that I shall carry these with me to the world beyond this.

We add a striking observation connected with the same theme:—

What you tell me of the soft and placid look of the countenance in death, even after so hard a parting struggle, may indeed be observed in all dead bodies. In some it even rises, as it were, into the beauty of a purified being. There may, indeed, be instances of an opposite kind, in which the expression of passions, or of frightful suffering is not extinguished even by death; and on the battle-fields of 1813 and 1815, I have certainly seen some such cases, but far more frequently the traits of the dead were full of a noble calmness. This beautifying effect of death, for such indeed it may be termed, is the privilege of man alone. In brute animals it is quite contrary; the most beautiful spirited horse, when lying dead on the field of battle, looks but an ugly and revolting object.

We pass to a more pleasing reminiscence; remarking *en passant*, that the mention of such

external matters occurs very rarely throughout the correspondence.—

I have a particular fondness for lilies: their colour, growth, scent, all is infinitely lovely; and, beyond this, they have a kind of splendour which is wanting in all other flowers. In Italy and Spain you see many flowers growing wild, that with us are only to be found in gardens. But lilies are extremely rare. On the island of Ischia, near Naples, there is a species of lily, with a very rich perfume, but its colour is not so dazzlingly white, but has rather a greyish tinge. It grows on one spot of the island only; and that too on the very driest patch of sand on the shore, although the lily in general will only live in a good soil. The inhabitants relate that this is a kind of miracle, for which they are indebted to St. Rosalia, the patron saint of the island. On the spot where the virgin formerly suffered a martyr's death, these lilies now grow.

Equally rare are the notices of persons. Of the few named here and there we were glad to find this mention of Schiller,—with whom Von Humboldt lived on the most intimate terms in Jena.—

I have often been acquainted with persons, both men and women, in whom this condition (of constant bodily suffering) was habitual, and who had not even a single probable hope of ever getting free from it, unless by death. To this class especially Schiller belonged. He suffered much, suffered constantly, and knew, too, that (as was actually the case) these perpetual pains were gradually drawing him nearer to death. Yet of him it might truly be said that he kept his sickness imprisoned within the limits of his body; for at whatever hour you might visit him, in whatever state you might find him, his mind was always cheerful and tranquil, and ready for friendly intercourse and for interesting and even profound conversation. He would even say at times that a man can work better in certain states of bodily ailment—not those, of course, of acute suffering; and I have found him, while actually in this uncomfortable condition, composing poems and prose essays, in which no one, surely, could discover a trace of this circumstance of their birth.

On his correspondence with Schiller—published some years before—we also find a few modest remarks, followed by a general observation that we think both judicious and new if confined to the effect of published letters on those who may have known the writers in their lifetime.—

In general I am against all printing of letters. The publication of these can be justified only by the name of a truly great man, to whom the other attaches himself with the deference of a continually apparent inferiority; so that, after all, it is the former alone whom you see reflected in him. Letters have always a dash of actual life. The greater the distance, therefore, from whence they appear, the stronger is their effect. When they appear immediately after death, they are but a feeble continuation of the reality which is still fresh in our remembrance. Appearing after a longer interval, they bring back to us persons of whom we had lost the habit of thinking in those relations which belong to daily life.

A glimpse of Catholic Italy breaks upon us in the following characteristic anecdote. Speaking of some traveller's book, the writer says:—

What you tell me of the splendour of the churches, and of the service in them, is very true; and it is also quite conceivable how inviting it must appear to a truly pious feminine nature, like yours, to find at all hours in the open churches a place of refuge, and “sanctuary,” as you term it, for the deeper wants of the soul. Your observations remind me of something. You may perhaps have heard of Fernow, who wrote much on art and literature, as well as an Italian Grammar, which is highly esteemed. This writer was many years in Rome; and there married a wife from the humblest class, who had been in domestic service. After they had been many years married, he returned to Germany with his wife, and settled in Weimar. The residence there was extremely repugnant to the wife; she died, indeed, very soon afterwards,—and in this the *maladie du pays* may have had its share. It was remarkable how she



would continually exclaim and reiterate, "How poor and how dark!" The latter word one could well understand, as alluding to the want of sunshine; but the poor seemed unaccountable, since in Rome her own immediate circumstances could only have been of the meanest kind. But it was evidently a recollection of the churches,—which are bright, spacious, gorgeously adorned, and in every way richly set forth. These she regarded as belonging to her life—as part of her daily sphere—and well she might do so. \* \* In the Italian towns the churches are all day open.

Of this short passage many will feel the truth; although the remark has seldom been uttered in such a form:—

I quite share with you the feeling that visits are the most important at the time when one has just freed oneself from work, and begun to enjoy a brief leisure. My experience on this point is probably of earlier date than yours. It is the constant way of ordinary people to treat this as the best time of all others for their invasions.

We cannot better close the notice of a series of letters remarkable for the prevalence throughout of a thoughtful and elevated tone than with the following sentences, on a favourite object of Von Humboldt's thoughts and studies.—

I cannot say that it is chiefly the contemplation of their infinitude, and of the immeasurable space they occupy, that enraptures me in the stars. These conditions rather tend to confuse the mind; and in this view of countless numbers and unlimited space there lies, moreover, much that belongs rather to a temporary and human than to an eternally abiding consideration. Still less do I regard them absolutely with reference to the life after this. But the mere thought that they are so far beyond and above everything terrestrial—the feeling that before them everything earthly so utterly vanishes to nothing—that the single man is so infinitely insignificant in the comparison with these worlds strewn over all space—that his destinies, his enjoyments, and sacrifices, to which he attaches such a minute importance, how all these fade like nothing before such immense objects—then that the constellations bind together all the races of man, and all the eras of the earth,—that they have beheld all that has passed since the beginning of time, and will see all that passes until its end. In thoughts like these I can always lose myself with a silent delight in the view of the starry firmament. It is in very truth a spectacle of the highest solemnity, when, in the stillness of night, in a heaven quite clear, the stars, like a choir of worlds, arise and descend,—while existence, as it were, falls asunder into two separate parts:—the one, belonging to earth, grows dumb in the utter silence of night; and thereupon the other mounts upwards in all its elevation, splendour, and majesty. And when contemplated from this point of view, the starry heavens have truly a moral influence on the mind.

The publication will be a welcome one to our German readers.

*The Pests of the Farm.—The Hive and Honey Bee.*—By H. D. Richardson. Dublin, McGlashan.

THESE are shilling brochures,—handsomely printed, cleverly illustrated, and full of valuable matter on important rural subjects. Everything connected with the development of the agricultural resources of Ireland possesses great interest, as on that basis only can we build a reasonable hope of her improvement and regeneration. We rejoice to see an agricultural literature coming in aid of her agricultural associations,—the only associations likely to be of any substantial benefit to her people.

The 'Pests of the Farm' gives a succinct and lively account of the various animals—quadrupeds, birds, and insects—which annoy the farmer, each after a method of its own following its nature and instincts. The author investigates the habits of each as a necessary preliminary to the discovery of the means of destroying them: not a very amiable or sentimental procedure certainly,—but a farmer

studies natural history practically, with a view to the protection of his crops and poultry, not with the eye of a Cuvier or the interest of a Waterton. Mr. Richardson, however, is not an indiscriminating foe to the wild animals generally persecuted by the farmer. It is a pity the weasel will not confine himself to granaries,—or the author would protect him as an ally of man against rats and mice; but the weasel is diffusive in his tastes, loves pigeon and partridge as well as mouse-flesh—and therefore he is numbered amongst the pests of the farm. Mr. Richardson espouses the cause of the badger,—and gives excellent reasons why man should cease to badger it. He paints it as "an animal of simple and unoffending habits," distantly related to the bear without being rude or mischievous, "living affectionately with his one mate and little badgers in his secluded burrow, and in his deportment to them displaying feelings of ardent devotion and disinterested attachment which his biped persecutors would do well to imitate." Many are the lessons which the lower animals teach us. Moral lecturers they have been from the day when Adam gave them names; and if man has persecuted and still persecutes them, it is no more than he has often done to those of his own race who left their "secluded burrows," like the badger, to make him wiser and better by their precepts or example. One of the lessons taught by this oppressed creature particularly recommends him as a public instructor for Ireland. "He is a very cleanly animal," says Mr. Richardson,—a much better model, therefore, than the pig in matters appertaining to the care of the person.

The hedgehog is another character which the writer is more disposed to pet than persecute. He acquits him of the charge of sucking cows; but finds him guilty on another count of the indictment—and that a no less grave offence than stealing the eggs of game. However, the hedgehog commits his larcenies with great ingenuity; and, what is still more in his favour, he is a destroyer of some troublesome weeds, and makes havoc of numerous unquestionable foes of the farmer belonging to the insect kingdom.

Mr. Richardson very properly objects to poison as a means of destruction, except in cases where no other method will serve;—and then he enjoins the greatest caution in the use of it. The trap is his favourite mode of extermination,—and upon the subject of traps he is equally inventive and perspicuous.

Mr. Richardson is rich on rabbits; and divides them into four races,—warreners, parkers, sweethearts, and hedgehogs. The sweetheart is the ordinary tame rabbit; the hedgehog is a vagabond coney, "who travels, tinker-like, from place to place, and, like those wandering smiths, is usually but ill-clad;" the warrener is in most repute for his fur; the parker is a gentleman rabbit, choosing lawns and shrubberies for his residence,—perhaps for the sake of proximity to the sweetheart. Of rabbits as nuisances the hedgehog variety is the most formidable.

The fox is treated delicately, out of respect to the squires. Reynard is a sacred animal in these islands,—one of those hallowed abuses not to be reformed by vulgar hands. He lives only to plague the farmer, and dies only for the landlord's sport.

Of mice and rats the author is destructive upon a large scale,—a sort of Tamerlane amongst them. His cry is, "War—war to the trap!" We are much amused by his grave defence of himself on this head against an attack made on him in a Scotch journal—to the effect that he harbours a "hatred towards certain tribes of animals, and to the rat tribe in particular." He justifies himself ably; shewing that he has no uncharitable rancour even against rats,—but de-

stroy them altogether out of good-will to another animal whose interests he is under much stronger obligations to study. He is "far from blaming the rat for his predatory habits;" but the question comes simply to this,—shall man extirpate rats, or shall rats extirpate man? Mr. Richardson chooses the former, just as the animal in question would decidedly choose the latter, horn of the dilemma. Here is the mode in which a Limerick merchant "saved his bacon" from the rats which infested his stores and havocked his hams and flitches. The author calls it a "barrack for rats."—

"An extensive bacon-merchant in Limerick (John Russell), who kills between forty and fifty thousand pigs in a season, has adopted the following successful method to destroy the rats which abound on his premises, where the abundance of food will always occasion a vast collection of these troublesome and destructive animals. He has erected a quadrangular stone building, eleven feet long and seven feet wide, with a wall three feet high, having flags laid flat upon the top, but projecting a little over the inside of the wall. All round the wall inside, at the base, are numerous holes, like pigeon holes, which do not go quite through, except a few to allow a free passage to the little animals. Outside of the barrack is a plentiful supply of water and food, such as bones and useless offal. The interior of these walls is occupied by boards, lumber, and straw—just such concealment as these animals are known to prefer, and the whole is covered by a moveable wooden roof. When it is judged proper to destroy them, the passages are stopped at the outside, the roof is lifted off, and the boards are taken out. The frightened animals run up the wall, but their escape is impossible, for they strike against the projecting flags and fall back again. They then run into the small holes below, but these are only just large enough to admit their bodies, whilst the tails remain sticking out, a secure prize to the men who go in over the wall; and by this unlucky appendage they suddenly drag them out, and fling them to a posse of anxious dogs outside of the fortress, or into a barrel of water, where they are soon destroyed. As there are not holes enough in the wall inside, the noise and uproar soon frighten another division of rats into the vacated openings, and these being treated in the same unceremonious manner, the whole garrison is thus speedily destroyed. As many as seven or eight hundred have been killed in one clearing. Rats being fond of straw, they also become very numerous on the lofts where this article is kept to be used for singeing bacon, and they cut it into short pieces with their teeth, which renders it useless for this purpose. The proprietor tried the effect of putting a pet fox to mount guard on the lofts, and it was found that he killed such quantities of the rats that three or four were procured to garrison the place instead of one. When we visited this extraordinary establishment some time ago, the additional foxes had not been procured; but we saw that which was first on trial, looking fat, contented, and happy with its new occupation."

Much as we approve, generally, of this little work, we do think the author has omitted some "pests of the farm" fully as mischievous as any that he has described. Perhaps there is no such thing as the sluggard to be found upon an Irish farm; but if there be, its habits ought to have been noted and the mode of getting rid of it pointed out. We can imagine no such pest to agriculture as this. The fox amongst the poultry, armies of rats in the haggard, are not so wasteful. We have certainly heard of parts of Ireland where the ravages of this seemingly torpid creature are constant and prodigious. Perhaps Mr. Richardson has not visited these parts; has had no opportunity of seeing and observing how the productive powers of the soil are rendered utterly valueless by the prevalence of this worst of living nuisances,—an animal in human form, with the habits of a sloth and the consuming character of a locust. A tract exclusively devoted to this true "Vas-tator" of the Irish fields, thoroughly exposing the havoc which it causes and pointing out the



means of arresting its depredations, would be a signal public service. We ourselves see no better plan than setting industrial schools for it, baited with good advice and good examples. The sluggard, when caught young, may possibly be entrapped into habits of exertion and independence.

The tract on 'The Hive and Honey Bee' is very meritorious likewise; commencing properly with a demonstration of the profit of bee culture—an appeal to the avarice of the Celtic husbandman. An instance is given of a Mr. Briggs, a farmer in Lincolnshire, who realized a profit of 17l. in one season from a single set of bee-hives. Mr. Richardson sees no reason why what is done in Lincolnshire should not be done in Ireland—why the fens should be more industrious than the bogs. Bee-keeping would be a capital assistance to house-keeping. The original cost of an apiary is almost nothing; the profit "sufficient to pay the rent of from five to ten acres of land,—by no means a despicable holding." We observe that the wild plants mentioned as supplying the best food for bees are such as Ireland abounds with; the clover and the broom, with the gorse and heaths that so amply cover the mountains with gold and purple,—now wasting the sweetness so simply convertible into a golden crop. The flowers that bees delight in are not the productions of green-houses or those that need the care of gardeners. They are the cheap, common, hardy, self-growing ones—flowers that bloom as willingly about the cabin of indigence as about the cottage of gentility—the marigold, wallflower, mignonne, crocus, and primrose; with the daffodily "filling its cup with tears," perchance at the sight of rural distress which a little rural enterprise and industry might so easily cure.

Reading the description of the drone, we have been struck by the likeness between the drone of the human hive and the drone of the bee-hive. The drones make no honey; but *en revanche* they make "more noise than the working-bee." They are of no use but to increase the population of the hive. They do nothing, like gentlemen, and live upon the fruits of the working-bees' labour:—

*Immunisque sedens aliena ad pabula fucus,*

as the poet expresses it. The parallel, however, does not hold throughout. The drone-bee has no sting; but the human drone unfortunately is not unprovided with organs and means of being hurtful. He is often a drone only at useful works,—strenuous enough when there is any mischief toward. Again, there regularly comes a time when the working-bees combine and expel their slothful companions from their industrious society. This is not the case always in the human hives, because the drones are sometimes vastly superior to the working-bees in power. It is the working-bee who is in danger of being turned out by the drone.

We strongly recommend to farmers these little publications of Mr. Richardson. They are written in and for Ireland,—but are not less adapted for English use. The author writes simply and perspicuously. He is evidently a man who has lived amongst foxes and rabbits—who has seen warrens, knows weazles, associates with terriers, and is perfectly "up to trap."

*An Essay on the Ancient Topography of Jerusalem, with Restored Plans of the Temple, &c. and Plans, Sections and Details of the Church built by Constantine the Great over the Holy Sepulchre, now known as the Mosque of Omar, and other Illustrations.* By James Fergusson, F.R.A.S.

It is a curious illustration of the peculiar tides that seem to dominate and determine the cur-

rents of popular interest, that while the mass of general students in this country lend so much of their energy to the analysis of every fresh communication relative to the classic localities of Greece and Italy, they exhibit a comparative apathy towards investigations touching the sites and topography of Jerusalem,—on which the most spirit-stirring passages that have animated the drama of history have been enacted.

On all previous appropriation in that direction of scene to circumstance this work by Mr. Fergusson throws a new and original light. Even the Holy Sepulchre itself—that shrine whose authenticity has been stamped with the papal "imprimatur" for ages, and acknowledged by learning of the most ponderous class—is here declared to be an impudent forgery—and its crown of sacred association is taken away, to be placed on the desecrated site of a building now devoted to the rites of Mohammedanism.—The remarkable assertions conveyed in the title-page alone of this book would suffice to challenge investigation; but when, on examination of the contents, we find the dimensions previously assigned to the Temple area reduced at least one half—the situation of the scenes of the Passion removed from the west to the east side of the city—the large Mosque El Aksa occupying the south-east angle of the great Haram El Shereef, which has hitherto been considered to have been originally the large church of Justinian, ascribed to Abd el Malek in the 69th year of the Hegira—and another site found for the dethroned temple of the Greek Emperor—besides other propositions and demonstrations of an equally startling nature—we feel that the topographical student cannot well avoid rushing on one of the horns of this "dilemma;"—either on the one hand he must throw overboard the whole host of commentators who have before brought their energy and talent to bear upon the subject, or by establishing the truth and justice of their positions cover Mr. Fergusson with the obloquy that follows rash and false innovation.

In the year 1833, Mr. Bonomi, Mr. Catherwood and Mr. Arundale penetrated—at the hazard of their lives—into the interior of the Great octagonal Mosque, the Dome of the Rock, generally called the Mosque of Omar—which is built somewhat to the north of what our author assumes as the extreme boundary of the Temple in that direction; and by means of ingenious representations made to the Mollahs and other authorities, they obtained permission to make some drawings and to take measurements within the prohibited inclosure of the great court of the Haram.—Some of these drawings have been liberally lent to Mr. Fergusson, to be engraved; and the arguments which they carry on their face add great weight to the elaborate historical evidence adduced by him. The most interesting of these plates represents the section of the Dome of the Rock; and we think it scarcely possible for any architectural student, acquainted with what may be called the "comparative anatomy" of his art, to hesitate in ascribing the period of its erection to the time of Constantine and refusing the claim made for it to Mohammedan origin. The curious fac-simile of Mr. Arundale's sketch of the interior of the Mosque El Aksa as evidently negatives the probability of Justinian's connexion with its construction,—and betrays the peculiarities of Oriental style emerging completely from the influence of Byzantium. A casual glance at the plan of these two structures leads evidently to this conclusion; for there can be no doubt that the octagonal arrangement of the former is as essentially Christian in character as the combination of long parallel aisles forming a parallelogram on the plan is Mohammedan.—Basing his argument on the same kind of archi-

tectural analysis, Mr. Fergusson arrives at the conclusion that the celebrated "Golden Gateway," whose parentage has been ascribed indiscriminately to Herod, Hadrian, Justinian and Constantine, was really the entrance to the Great Basilica the erection of which by the latter emperor is recorded by Eusebius, and the destruction "usque ad solum diruta" by William of Tyre. Now, no one at all conversant with the chronological precision to which the classification of the minute details of Gothic architecture and mediæval art has been brought, can undervalue deductions legitimately drawn from monuments whose examination, through the medium of published sketches, is attainable by any one interested in the questions at issue. Mr. Fergusson informs us that "the argument derived from the architectural character of the buildings themselves" was that which first led him to take the view which he does of the age of these buildings,—that it is "to his mind far more important and conclusive than all the written evidence that does or could exist on such a subject."

If this country were, like France, nationally alive to the value of the labours of her enterprising savans and artists, the drawings made, under most trying circumstances, through the indomitable perseverance of Messrs. Bonomi, Arundale, and Catherwood, would not have lain till now shut up in their portfolios.—It is not our purpose here to pursue Mr. Fergusson's chain of historical and controversial argument; but we recommend all who relish clever disquisition on a subject of great interest to look for themselves into this essay on the 'Topography of Ancient Jerusalem.'

*Ernest Singleton.* By the Author of 'Dr. Hookwell.' 3 vols. Bentley. SOME hundred points and passages in this book were marked for note or comment during our perusal of it. This of itself will by many be thought to substantiate the claim of 'Ernest Singleton' to the epithet "remarkable." But the real explanation of the fact brings out a conclusion diametrically opposite. That the previous works of the author of 'Dr. Hookwell' have been much read may prove the world's weakness as readily as the writer's strength. The latter, however, seems honestly to be taken for granted by himself as well as by his congregation. We hear in every page the complacent tone of one who in his mind's eye sees pews thronged with a judiciously mixed and deferential audience; waiting while he preaches to listen, but not to reply—still less to inquire or to examine for themselves. With his doctrine we will not interfere:—but we have a word to say as to the amount of skill with which it is enforced, and the manner in which the preacher illustrates it by his own pulpit practices.

'Ernest Singleton' is poorer in story and character than most of its predecessors. The hero is a young clergyman, only one degree less perfect than his spiritual adviser, the clergyman of Pensellwood,—at whose name every person in the book is described as in a state of perpetual genuflexion, and whose *dicta* on all difficult subjects are recorded as beyond appeal. Now, in proportion as the idea of authority which the believers of 'Ernest Singleton' love to cultivate is exalted, to represent it ideally becomes difficult. An Infallibility described by his inferiors can be, after all, but another impersonation of their own dogmas and prejudices: and judged by our standards, the worthy Mr. Churton has not one-half as much human flesh and blood as the Rev. Mr. Evelyn of genial memory in 'Tremaine'—though even he turned out a failure when the

business of the book set in, and he began to lay down the law for the final extirpation of all doubts in the Man of Refinement. Round the Pastor (or Pope) of Penscellwood are grouped, clergyman more or less amiable and orthodox, and devout and charming ladies, who read innocent poetry and discuss church discipline and clerical "fashions for the month." That we may not be thought to be caricaturing the truth in the last phrase, we will cite a sample of these conversations which can offend no one.—

"Mr. Heberden called here the other day in his shepherd's frock," remarked Harriet, "and he was describing to us its extreme convenience."—"That will be something in its favour," observed the pastor, "otherwise, you know, these external signs do not always cover inward humility of disposition—there may even be a sort of pride in the adoption of them—but nevertheless, I shall be glad to hear a description of this 'shepherd' garment."—"It is just like a farm-bailiff's frock, as worn in most counties," proceeded Harriet, "that is, it is, to all appearances, a smock frock, only that it buttons and opens down the front, which seems to be the distinction between a farmer's or shepherd's frock, and that worn by a day labourer."—"And much more convenient to put on and off," observed Ernest.—"That was what Mr. Heberden said," continued Harriet, "and he showed us how easily it was done."—"You don't mean to say," asked the pastor, "that it is like a common white smock frock?"—"No," replied Harriet, "it is made of black duck, and the outer work, which is just after the pattern of a labourer's frock, is done with crimson thread, and on the left side is a small cross, over a heart worked in the red thread."—"This appears on Heberden's frock," said Ernest; "but I believe, some of them are plain black, and worked with black thread; our dear friend Heberden is a dauntless man, and likes to show his 'colours' before the faces of all men."—"And is there anything else peculiar in their dress?" asked the pastor.—"I am not yet taken into their secrets," replied Ernest, although they have for some little while wished me to enrol myself among them. I believe, in addition to the shepherd frock, in common parochial wear, they adopt on Sunday, and when they may go out to dinner-parties (although they somewhat eschew these), a crimson waistcoat, made of silk in the summer, and of velvet or cloth in the winter. This they wear as a symbol of what should be sacredly in their thoughts, and in which their bodies should be enveloped, on account of its being the essence of their hope; and also, I believe it is adopted with some regard to the old-fashioned red waistcoats (which, with the old red cloaks for women, are the best of apparel), formerly worn by the shepherds and peasantry of the country, with whom they desire to ingratiate themselves."

The reader must remember that here are no people prating about "civet in a room" or foppery in the open air;—but persons with sober sincerity discussing a peculiar vestment as wholesome. Much of the matter of the book is in no respect wiser nor more forcibly treated. The new Roman Catholic institutions figure in these colloquies. The Pastor of Penscellwood describes a visit to Oscott, *ore rotundo*, much as if he was reading a "pencilling." Fancy, for instance, the following, as a piece of fireside talk!—

"At this moment," continued Mr. Churton, "the Honourable and Reverend George Spencer (brother to the late Earl Spencer, and to Lady Lyttelton, nurse of Albert Prince of Wales) passed us. He seemed to be a tall serious man, with stooping gait, light coloured hair, and fair countenance; he was dressed in the long black cloth gown and black cap, and held a book under his arm, being in the act of passing along the corridor from one room to another, seemingly very intent upon some very abstruse matter. "There," ejaculated our friend, "is a convert—and a holy and a good man, he prefers the quiet college to the gay court." He also told us of another convert then in apartments near to us, a Reverend Mr. Smith, who had resigned a living of 900*l.* a-year in the county of Leicester, and who was reckoned to be one of the best classical scholars, and one of the most pious and

exemplary men in the college. We asked if he knew the circumstances of the conversion of the Reverend Robert Newton's (the President of the Wesleyan Conference) daughter, and his appeal to the Reverend Dr. Hook of Leeds, but he could tell us little about it; yet from the lower class of Dissenters, he said, they had several converts. Soon after we had parted with our happy conversationist, for he seemed to be a man habitually cheerful, and while we were standing just outside the principal entrance, gazing on the exterior front of the college, who should advance on his way to his carriage, which stood at the entrance door, but Dr. Wiseman himself. Something had been left within that ought to have been packed in his carriage, and while this was being searched for, the bishop took a turn, in company with another serious looking ecclesiastic, on the gravel walk which led to the place on which we were standing, for on first seeing the bishop emerge from the college, we had retreated for a little space. Dr. Wiseman is a tall and muscular man, with round and rather dark countenance, and looking as though he were a redoubtable adversary in polemical controversy. Woe be to the presumptuous wight who might fall into his hands, if the combat were to be on a theological arena. He was attired in a bishop's coat and broad-brimmed hat, with black silk vestment round his body, and a gold chain thrown round his neck, which being the single and substantial ornament, imparted a *distinguished* appearance to the whole man. His stockings, which adorned a stalwart pair of legs, were of a puce colour, and in his shoes he wore large golden buckles, and small golden buckles were also seen at his knees. He was setting out to visit Sedgley Hall, to inspect schools there, and took with him in his open brouche, a most beautiful little foreign dog—a sad dog, doubtless, with his long silken, and snowy white hair, and gay debonnaire manners, to ingratiate himself, and his master, into favour with the ladies—and surely, his most appropriate name would be 'Jesuit.'"

We leave novel-readers to decide for themselves on the probability of this lecture, with its commas and full stops, spoken extemporaneously,—or artists of another class to inquire of Mr. Herbert's portrait whether the above washy sketch of a distinguished man be a resemblance or otherwise:—having to put a question, and to offer a remark or two. How far do the members of this new school—whose Protestantism, to quote from the book, is "of the Cathedral, not of the Conventicle"—imagine themselves warranted in personal licence? For, besides ministering such direct pamperings to Curiosity as the above passage affords, the author of 'Ernest Singleton' attempts to make his readers fancy that they are reading about real people under false names—that they are sharing in real journals or documented by real spiritual counsels. In all this there is a touch more of Jesuitism than we like. On the same principle that the churches decorated by the disciples of Loyola with every glittering luxury which can attract the sense are rated impure specimens of religious architecture,—on the same principle as rejects the service-music of modern Italy when opera-airs are promoted to the organ-lofts of chapels belonging to the most severe and ascetic monastic orders,—do we hold the idea indefensible, that the thoughtless are to be allured to questions so grave as those here discussed by such frivolous and questionable artifices. Just as readily could we approve of an advertisement inviting the religious to church to hear Tadpole or Taper preach, or to Exeter Hall on the occasion when Mrs. Guy Flouncey was about "to address the meeting in behalf of the Fababo Fair Society." There is nothing, again, that writers holding our author's opinions are so fond of denouncing as vulgarity. They should remember that few devices are more vulgar than the clap-trap artifice which says, or seems to say, "The initiated have a key to the personages of my book." Personality is legitimately the stronghold of the

satirical—innuendo the expedient of the insincere. Even to the mystical teaching of truth an alphabet of signs and symbols is necessary. And our novelist when making the attempt to do the former without offering the latter, loses character,—whether as a sincere priest convinced of his own doctrines, a charlatan fabricating for the market the nostrum which popular credulity most chiefly desires, or an artist whose condition of success is fidelity to the canons of some school or other, be it high or low—the school of a Raphael or of a Rubens.

Another feature in 'Ernest Singleton' strikes us as strange in a book which would become almost repulsive could we imagine it not written for conscience sake. This is the amount of irrelevant matter which it contains. Mr. Bentley, we know, is given to ordaining three volumes. But what would the Pastor of Penscellwood (our author's infallible oracle) have said of a writer who allowed himself to be diverted from the simple and direct execution of a holy design, by compliances with modish customs? In this light we view all the poetry, so liberally introduced by way of make-weight, as a superfluous vanity. Well-intentioned as it is,—a diluted imitation of the verse which the Kebles and the Williams's have made so fashionable,—there is hardly a line which the collector of fugitive rhymes will wish to retain, or which he who reads for story or for controversy will not find a tedious interruption.

On the whole, in closing 'Ernest Singleton,' we must repeat that the author's high pretensions have struck us far more frequently than any impression of sincerity produced. In no point of artistic power or literary taste does the tale exceed the 'Father Clements,' the 'Geraldines,' the 'No Fictions,' the 'Roxobels,'—or any other of the tribe of so-called religious novels, dreary and distasteful by whatever sect put forth or accredited. We would gladly be excused from looking into this library; being convinced that a mixture of matters sacred and profane "is not, and cannot come to, good." But unfortunately such avoidance is hardly possible at the present moment. Church wares are among the most saleable of artistic commodities;—and the supply is sure to be large and miscellaneous in proportion. Therefore it is needful from time to time to examine how far the treasures and curiosities laid before the world of *dilettanti* or devotees are genuine when tried by their own standards,—or how far they be counterfeit, arranged and manufactured by craftsmen who would counterfeit any and every other fashionable article (if they could) "for a piece of silver and a morsel of bread."

*Lectures on the History and Principles of Ancient Commerce.* By J.W. Gilbart, F.R.S. Smith, Elder & Co.

THE subject of these Lectures is one calculated to interest most inquisitive readers. If it be gratifying to man's natural curiosity to trace the course of a majestic river up to the spring whence it takes rise, it can hardly be less so to investigate the source of that mighty stream which now encircles the globe,—and, sending forth branches and rivulets throughout the length and breadth of every land, links the whole human family together by the ties of mutual advantage. To an English mind such an inquiry is peculiarly captivating. We are, as Napoleon said, a nation of shopkeepers. To commerce more than anything else England owes all her wealth and greatness. Who among us is not directly or indirectly affected by the operations and conditions of trade?

The earliest allusion to commercial transactions is to be found in Scripture; where we are



told of Joseph being sold to a company of Ishmaelites or Arabs who were carrying spices from Gilead to Egypt on camels. In addition to this inland communication, goods were afterwards conveyed along the Red Sea from Arabia to the entrepôt between that country and Thebes in Upper Egypt. For a long time the foreign commerce of Egypt was checked by the hostility of her religion to navigation, and the jealous policy of her government which forbade the approach and intercourse of foreigners.

The Phœnicians are mentioned as the first to carry on a commerce of any extent. It appears from Homer (*Iliad*, vi. v. 290) that the productions of the Sidonians were highly esteemed in his day; and Achilles during the games celebrated at the funeral of his friend Patroclus is represented as offering for prize a silver cup which the Sidonians had manufactured and the Phœnicians conveyed to Greece. Ulysses in the 'Odyssey' states that he had been employed by the Phœnicians in one of their merchant vessels; and in another passage of the same poem (*xiii.* 272), they are said to frequent different parts of Greece. Before 750 B.C., they and their colonists were the only traders who navigated the Mediterranean and Ægean Seas. In the time of David and Solomon there was a constant commercial intercourse kept up between their rulers and those sovereigns. They founded Utica, Carthage, and Gades; which latter, with the neighbouring territory, was known to the Greeks, in the seventh century B.C., by the name of Tartessus,—and became the centre of a commerce extending thirty days' sail along the western coast of Africa on the one hand, and to Britain, with its Cornwall tin mines, and the Scilly Islands on the other. They also carried on an extensive trade by land with Egypt through Arabia. About the middle of the seventh century B.C., the Greeks were first permitted to trade with Egypt. A band of Ionians and Icarians on a piratical expedition landed there; and were induced by the generous offers of Psammetichus to enter his service and assist him in his attempt to reach the throne. In return for this, he gave them lands on the Nile, granted free access to all their countrymen,—and, that he might encourage commerce, intrusted to their care Egyptian boys to be instructed in Greek and act as interpreters. To this traffic Grecian literature was indebted for the Egyptian papyrus, which served as a cheap and convenient material for writing.

Shortly after this, the Greeks became acquainted with Tartessus in the following manner. Colæus, a Samian merchant who was taking a cargo to Egypt, was driven from his course by a continual east wind till he reached Tartessus; where he sold his cargo in its virgin mart at such a high price, according to Herodotus (*iv.* 152), that he gained more than any Greek before him. The Phœnicians, stimulated by the report of this gain, in the course of the next half century explored the Adriatic and the Tyrrhenian coast,—and founded Massilia (600 B.C.), a well-known emporium. They reached Tartessus between 570 and 560 B.C.; and so pleased Arganthonius the king, that he urged them to leave their native country and take up their abode with him on whatever site they chose.

Alexander about two centuries afterwards is said to have been so deeply impressed by the power of Tyre,—which he attributed to its trade with India and other parts,—that, after destroying it, he was anxious to find a suitable spot for a commercial city of even greater renown, and founded Alexandria, which was for centuries the chief place of trade. After the fall of Carthage, the Romans obtained all the commerce formerly carried on by Greece and her Asiatic

colonies; and it remained in their hands till the fall of the empire. Virgil in his 'Georgics,' (*i.* vv. 56—59) alludes to their commercial transactions with Asia and India.

But little space is left for an account of the work at the head of this article. It is too slender and desultory a production to deserve an extended notice. Why the author should have thought it necessary to give the particular title which it bears to such a medley of gossip on all sorts of subjects we are at a loss to understand. The book abounds in truisms of all kinds. Thus, we are told that too many holidays consume time which might be better employed—that the amusements of a merchant should be suitable to his character—that he should never gamble, and always observe the Sabbath—all within the space of two pages opened at random (pp. 96—97). The author's theory of the origin of navigation is a master-piece of philosophical conjecture. "In warm climates the necessity of cleanliness is so great, that bathing in water was in almost all countries enjoined as a religious duty. From bathing in water, and from seeing other animals, man would soon acquire the art of swimming. At the same time, he would occasionally see branches of trees, broken down by the wind, carried along the current; and this would suggest to him the idea of making a canoe or boat by cutting out a hollow in the trunk of a tree. Hence, we find that the art of navigation commenced in warm countries."—If this be the sort of lecturing which Mr. Gilbert would like to see carried on throughout the country at the expense of Government, we think the public money might be much better employed in almost any other way.

#### The Almanacs for 1848.

We have before us some pictorial almanacs:—The *Illustrated London Almanack*, coming from the office of the *Illustrated London News*—the *Pictorial Almanack* from that of the *Pictorial Times*. Some of the woodcuts with which these are studded have probably appeared in the newspapers from which they take their names—to which there can be no objection. The practice of making woodcuts serve several purposes is a good one. It cheapens creditable pictures; and those who see them in one shape are very often those who have missed them in another. But this must be understood with a qualification. The cut which is allowable in one year is not always so in the next. For example, the *Illustrated Comic Almanack* for 1848, devoted to musical caricatures, opens for January with a song called 'A Musical New Year'; at the end of which is "hurrah for forty-seven"—showing that the publishers have been parsimonious. They had some matter intended for 1847 standing over—and hoped it would pass without notice for 1848. Indeed, we might have been good-natured enough not to notice it, if on the other side of the page there had not been a political caricature of the kind which should have been buried with its object. It refers to O'Connell. It would seem as if the whole almanac had been intended for last year; seeing that one of its prominent points is the Wellington Statue, stated to be coming down—which is certainly not the point of this year's joke. Looking further, we find, too, a *Carroll* for Lord Mayor's Day. So that the whole was evidently got up for last year—and economized for this.

There is something to say about the spelling of the word:—which is given as indiscriminately *almanac* and *almanack*. Are we not right in saying that the Arabic verb *manah*, from which the word is derived, ends with a guttural—which makes the old *almanack* more correct than either; and that, though the abbreviation *almanac* may

be justifiable, the *k* can have no reasonable authority?

We turn next to the *Weather Almanac*, by R. Murphy, Esq.: who comes before us with a *lunar barometer*, the best guide to the weather ever invented—as all the world will have the power of testing by its senses within six months. We are perfectly willing to wait so long;—but *en attendant* we will quote. After speaking of the honours paid to the discovery of *Neptune*—which discovery is as nothing compared to that of the new barometer—Mr. Murphy says, "Oh England! England! thou land of anomaly and paradise of that interesting creature the *gobe-mouche*! If I have sometimes considered thy *Institution* [sic] as paradoxes, it is not without cause that I have been constrained to do so." If England be the paradise of those who swallow flies, it is not less that of the *rend-mouche* who supplies the article. The coldest day of 1838 was the warmest of Mr. Murphy's life. It is now just ten years since he chanced to predict as remarkably cold a day that really turned out to be so—in January, too!—We are more in charity with weather discoverers, however, than with some others; for they confine themselves to the subject on which, though *celui qui parle* knows nothing, *celui qui écoute* knows no more.

It may amuse our readers if we turn back a few years in the history of the world, and look at the almanacs of a single year long ago. Nor is this difficult: for, as they are perhaps aware, it was a common custom for an individual to bind all the almanacs of the year together. So common was the custom that vellum strips were printed with the several headings; and these were bound with the books, so that the printed part of the strip should protrude and enable the possessor of the volume to open at any almanac he pleased. We take at hazard the volume for 1776. It begins with *The Freemason's Calendar*. Plenty of red ink! By the way, red ink is fast disappearing;—and yet it was the main point of almanac orthodoxy. When Regiomontanus first printed almanacs (1473) the parts in which red ink occurred, so frequently as to make printing difficult, were left blank and filled in by the hand. But to return:—after many lists of masters and lodges and other matters connected with their blameless craft, the masons are treated to a song, the chorus of which our readers may have heard, *mutatis mutandis*—

All shall yield to masonry  
All shall yield to masonry  
Yield to thee  
Blest masonry

Matchless was he who founded thee  
And thou, like him, immortal shall be!

It was perhaps forgotten that the founder of masonry is himself forgotten.—Then we have the *Gentlemen's Diary* and the *Ladies' Diary*, now united after a courtship of a century:—of these we shall have to speak for the coming year. Next follows *Francis Moore*—of whom we have already spoken for the same. But we must observe that the publication for 1776 is not nearly so offensive as that for 1848. In fact, a comparison of the two has impressed us with the conviction that our modern Moore is not even a *bonâ fide* astrologer, but only an imitator of the old series, and—like many imitators—betraying his want of success by an exaggerated representation of peculiarities. Next we have *Merlinus Liberatus*—the famous Partridge, strong in Protestantism, dating from the "Horrid, Popish, High-Church, Jacobite Plot"—as astrological as Francis Moore, and more astronomical, with a good part of the latter reprinted. Then we have *Parker*—still more astronomical, and not astrological at all—not called almanac but *Ephemeris*; which was always the name of the more scientific productions. Next, *Poor Robin*



—the joker of the almanacs—the *Punch*—one of a very long series. Robin's wit for the most part cannot be quoted now:—our ancestors salted their jokes too much for our time. The following is one without condiment. Mothers are not to let their children go nutting on Holy Cross Day, for fear they should meet the devil. So they are to be kept at school, where they may find horns (horn-books) as well as in the wood. We find in this number some of the *faciæ* of an old book, Stevens's *Lecture on Heads*:—which was the plagiarism we do not know. Watt gives 1799 for the first edition of Stevens:—if this be correct, the latter was either the editor of Poor Robin or a plagiarist. For example, there is the case of *Daniel versus Disheult* in the Poor Robin of this year. Next in the list is the *English Apollo*, by Richard Saunders—with Moore's astrology partially reprinted. Then *Tycho Wing* and *White's Ephemeris*—two of the more astronomical kind.

All these almanacs were published by the Stationers' Company—the monopoly being then in force. On comparison, we see that we have gained in type, in price, in wit, humour, and astronomy;—but we have lost in astrology. The editors of 1776 catered for an art which was not without partisans remaining among men of education—those of 1848 are pandering to the credulity of the merest vulgar. That the wretched thing should remain at all, is bad enough; but that it should be actually worse than the sorcery of twenty years back in its scientific features is too bad. When the old merchant in Rob Roy finds out that his son has taken to poetry and *that* not very good, he says—"Why, Frank, you don't even understand the beggarly trade you have chosen!" We say the same to Francis Moore of our day.

#### OUR LIBRARY TABLE.

*Honor: or, The Story of the Brave Caspar and the Fair Annerl.* By Clemens Brentano. With an Introduction and a Biographical Notice of the Author. By T. W. Appell.—In the biographical introduction to this little tale, the reader is informed that it is "the ripest fruit of the enchanted tree" which Clemens Brentano "planted in the garden of German literature,"—and that it "stands superior to all his other narratives." It is further praised as "being entirely divested of the author's extravagant fancies." This may be true, inasmuch as it contains neither dragons nor water-nymphs, nor magic mirrors answering portentously to the presentiments of love-lorn youths or melancholy maidens. 'Honor' is a story of human crime, sorrow, and pathos;—nevertheless, to us it seems extravagant, and not clear of "the violence" which its translator reproaches. Dismal sorrows—untimely deaths—suicides—remorse attendant upon seduction—are the materials of the legend: artfully disposed, no doubt, and heightened by a pathetic colouring which marks the master's hand. But we are blanked by a certain want of reality—oppressed by a disproportioned ponderousness. These may be in part chargeable upon the nationality of the reader,—but in some measure, also, they appertain to the humour and taste of the writer. The life of Clemens Brentano was one of those existences which appear to have been as eccentric and purposeless as poetical. He was foremost among those who have attempted to bring home to us the *simulacra* and shadows of the past,—not as relics, not as traditions,—but as house-mates and living truths. Gifted by Nature with a spirit little less volatile than that of

Goethe's friend, Bettine,

his sister,—his youth seems to have been divided betwixt wild practical jokes and wilder dreamings; and his proceedings from the cradle to the grave to have had always, more or less, a touch of the masquerade in them. The wooer and bridegroom made his Sophie stick three waving plumes in her riding-hat when she galloped by his side through the streets of Jena,—the tired man, when Youth's fever was over, turned aside from his world of plays and puppet-shows and old rhymes (how many a lover of ballads

has thanked him for 'Des Knaben Wunderhorn!'), and ended his days as a monk. So we find in this tale of 'Brave Caspar and fair Annerl' not a little of the inconsequence which marked Brentano's career—not a few traces of overwrought sentimentalities and emotions dramatically assumed in place of such true feeling as passes from the heart of the author to the hearts of his audience. May we never be too old for such ghost stories as Scott knew how to tell, or for such fairy tales as the new John Andersen now carries about in his wallet, (*per railway!*)—but we were never young enough to relish 'The Brave Caspar and the Fair Annerl' as we apprehend it has been relished in Germany.

*A Plot and a Peerage.*—This tale has a second title—"Lord Viscount Perthshire"; but no scandal is thereby meditated against any *arbitræ elegantiarum* dethroned, regnant, or heir apparent,—since the name has obviously been fixed upon in honest ignorance of 'The Peerage.' The author, A. A., is afraid "that the discerning public" may "prefer grave complaint" against his "plain unvarnished tale" because it is not "illuminated by the popular torch of Art!" But he does his best to supply the lack of this *link* by the perpetual blaze of grand language:—e.g.—

"The distinguished foreigner took off his hat, bowed, and exhibited a splendid row of teeth, of the true oriental diminutiveness and brilliancy. Flattered by this courteous acknowledgment, the multitude again distressed their manly throats, till they made the welkin ring with their inharmonious chorus," &c. &c.

"Plain and unvarnished" with a vengeance is the above!—as the reader will admit. The story suits the style. Let A. A. try to get a loan of "the popular torch" ere again he betakes himself to deal with 'Plot or Peerage!'

*Practical Hints on the Moral, Mental, and Physical Training of Girls at School.* By Madame de Wahl.—We have heard so much recently of woman's mission, woman's rights and wrongs, woman's position, and so forth, that it is quite a relief to meet with a common-sense, practical view of the subject of female education—education in that large sense which is necessary to fit a person for the discharge of the grave and active duties of life and a safe commerce with the world. Madame de Wahl—while fully convinced of the importance of her theme—has no sympathy with the Amazons who wage war upon society in championship of their sex. Her idea is, that women are what they make themselves. She does not, however, enter largely into the vexed questions of woman and her master *versus* man and his mistress. She confines herself chiefly to plain educational hints,—and her hints, we may add, are lessons which may be advantageously taken to heart. We may safely commend her little book to the careful attention of mothers and governesses.

*The Crisis of Popular Education.* By John Hoppus, L.L.D.—This is the best and most complete statement of the education question yet published. Prof. Hoppus considers it in its historical, internal, statistical, financial, and political relations,—and in each briefly, lucidly, and thoroughly. His work should be carefully examined by every one formally interested in the subject.

*Examination of the Province of the State: the Outlines of a Practical System for the Extension of National Education.* By James Booth, L.L.D.—Another brochure on the same important topic;—and well deserving of the attention of those who must necessarily have the organization and administration of the educational scheme. In his general opinions, Dr. Booth does not differ from those which the *Athenæum* has repeatedly asserted on the subject:—for the details of his proposed "practical system" we must refer our readers to his pamphlet.

#### LIST OF NEW BOOKS.

Arthur's (T. S.) *The Mother*, 32mo. 1s. cl.  
Barnes's Notes on Isaiah, edit. by Dr. Cumming, Vol. III. 2s. 6d. cl.  
Barnett's (A. C.) *Mechanics and Hydrostatics*, crown 8vo. 7s. bds.  
Beauties of German Literature, 5s. cl. (Burns's Select Library.)  
Bijou Almanack for 1848, with small portraits, 1s.  
Bogue's *Europ. Lib.*, Vol. XX. Luther's 'Table Talk,' trans. 3s. 6d.  
Boucher's (M. J.) *Man's Right to God's Word*, trans. 12mo. 2s. 6d. cl.  
British Imperial Calendar for 1848, 12mo. 2s. bds.  
Burke's (J. B.) *Historic Lands of England*, royal 8vo. 21s. cl.  
Campbell's *Lieut.-Col. J. Ireland* illustrated, 8vo. 16s. cl.  
Church (The) *New Series*, Vol. 1846-7, 12mo. 2s. 6d. cl.  
Cozens's (C.) *Adventures of a Guardsman*, 8vo. 7s. 6d. cl.  
Christians's (J. J.) *Racconti Storici*, 18mo. 1s. 4d. cl.  
Davies's (Bishop) *Plain History of England*, 8th ed. 18mo. 2s. 6d.  
Dinneford's (C.) *Medicine Directory*, 3rd ed. 12mo. 2s. 6d. swd.  
Emerson's (R. W.) *Essays, Lectures, and Orations*, 12mo. 4s. cl.  
Goodwin's *Treatises*, Second Series, 8vo. 10s. cl.

Freemason's Pocket Book and Calendar, 1848, 2s. 6d. roan tuck.  
Gauguin's (Mrs.) *Book of Fables*, oblong, 6d. swd.  
Gaskine's (T.) *Solution of Geometrical Problems*, 8vo. 12s. bds.  
Griffin (W. N.) *On the Motion of a Rigid Body*, 8vo. 6s. 6d. bds.  
Gulliver's Travels, 18mo. 2s. 6d. cl.  
Gutch's Scientific Register and Pocket Book, 1848, 2s. 6d. roan tuck.  
Hart's (A. S.) *Treatise on Mechanics*, 2nd ed. 8vo. 6s. 6d. bds.  
Hamilton's Cabinet of Popular Music, Vols. I. and II. folio, 12s. each.  
Hamilton's Cabinet of Sacred Music, folio, 8s. bds.  
Hamilton's Manual of Harmony, 18mo. 1s. swd.  
Hellenicus (The) of Walter Savage Landor, new ed. 8s. 6d. cl.  
Howitt's (W.) *Hall and the Hamlet*, 2 vols. post 8vo. 21s. cl.  
Humboldt's Cosmos, by Sabine, Vol. II. Part I, post 8vo. 2s. 6d. swd.  
Jagoe's (J.) *Prædication of Involucry*, post 8vo. 1s. bds.  
Julien's Album for 1848, folio, 12s. illuminated boards.  
Koecker's (L.) *Essay on Diseases of the Jaw*, 8s. 6d. cl.  
Lamman's (C.) *Adventures of an Angler in Canada*, post 8vo. 10s. 6d.  
Land We Live In (The), Vol. I. imp. 8vo. 8s. cl.  
Legal Year Book, Almanack, and Diary for 1848, 8vo. 5s. cl.  
London Art-Union Prize Annual, Vol. III. 31s. 6d. cl. gilt.  
McClintock's Basket of Fragments, 2nd ed. 12mo. 4s. 6d. cl.  
Massingham's (F. C.) *English Reformation*, 2nd ed. 6s. 6d. cl.  
Mackay's (C.) *Poems*, square, 16mo. 2s. 6d. cl.  
Naturalist's Library (The), Vols. XXXI. and XXXII. 8vo. 4s. 6d.  
New Introduction to Reading, Vol. I. 2nd ed. 12mo. 2s. bds.  
New Theory of Vegetable Physiology, 8vo. 5s. cl.  
Oath of Allegiance (The), a Tale, by Mrs. A. Rolfe, 2 vols. pt. 8vo. 21s.  
Parson's Lib., 'Count of Monte Christo,' Vol. I. 8s. 6d. bds.  
Plain Sermons, by Contributors to 'Tracts for Times,' Vol. IX. 6s. 6d.  
Protector (The), by J. H. Merle D'Aubigné, 2nd ed. 8vo. 9s. cl.  
Royal Perspective, 8vo. complete, 7s. 6d. cl.  
Royal Calendar for 1848, 12mo. 2s. 6d. cl.  
Sermons, by Protestant Divines, from the French, Part I. 8vo. 1s.  
Sand's Works, Vol. VI. 'Letters of a Traveller,' square 16mo. 8s. 6d.  
Savonarola, by Captain Rafter, 3 vols. post 8vo. 31s. 6d. bds.  
Skrying's Builder's Price Book for 1848, 8vo. 4s. swd.  
Smees's (A.) *Vision in Health and Disease*, 8vo. 1s. swd.  
Story of the Peninsular War, Faint 12mo. 2s. 6d. swd.  
Syme's (J.) *Pathology and Practice of Surgery*, 8vo. 10s. 6d. bds.  
Taylor (A. F.) *On Poisons*, 8s. 12s. 6d. cl.  
Taylor's (H.) *Evil of the Conquest*, and other Poems, 8s. 6d. cl.  
Trenchard's (R. C.) *Hudsonian Lectures*, 1848, 2nd ed. 8vo. 7s. 6d. bds.  
Wuthering Heights, a Novel, by Ellis Bell, 3 vols. post 8vo. 31s. 6d.

#### TO CLARA,

ON HER RESTORATION TO HEALTH AFTER LONG ILLNESS.

Ah! you remind my heart of one  
The sweetest spring I ever knew—  
The sweetest and the latest too—  
When winter into May had run  
Before a single violet blew.  
Before the first and golden green,  
Like sunshine catching here and there,  
Had touched the landscape brown and bare,—  
And, vanished suddenly as seen,  
The slanting showers had glittered fair.  
Too constant sullen April sky!  
While hidden was the azure dome;  
Wild sky! 'twould pelt us laughing home—  
Hopeless of leafy canopy—  
As often as we dared to roam.  
And riding hard, to keep a glow,  
Among the hills for half the day,  
Upon that wintry first of May,—  
I recollect how white the snow  
Unthawing skirted all the way.  
But then she came! Spring came at last!  
As when you close your eyes on night  
And open them on perfect light,—  
So like a sleep seemed winter past,  
So, swift as waking, earth seemed bright!  
It was a dismal world without  
At noon upon the third of May,  
(This was the hour and this the day)  
When through close rain the sun laughed out,—  
And suddenly the clouds gave way!  
As at the turning of a tide,  
Smooth waves of sapphire pouring past,  
The sandy ridges vanish fast,—  
Over all heaven far and wide  
The calm blue air rolled clear at last!  
Drenched gardens glistened;—forth came bees  
And butterflies by Nature taught—  
And where the full May sunlights caught  
On bole and branch I saw the trees  
Were budding greener than I thought.  
Low timid chirping, trial notes,  
And dubious warblings broken through,  
A sweet and blissful chorus grew,  
Trilled by a thousand tiny throats,—  
Cry of the joy that all things knew!  
Now Day danced by with all her hours,—  
And sank into the heart of Night  
Even as a dream that made it bright;  
And crowding among May's flushed flowers,  
Lo! March and April's cooled the sight!  
—Ah! be your spring indeed like this!  
Just like this one which, long delayed,  
So ample sweet requital made:—  
Be for your girlhood's dues of bliss  
Earth's hoarded wealth of flowers paid!  
Ah, Clara! dares my dreaming heart  
Sigh for that long-lost month of May,  
When you, its joyous likeness, stay?  
Nor shall these tardy blooms depart—  
Please God—that warm your cheek to-day!

M. R.

## SANITARY REFORM.

THE cholera is again in Europe. That Asiatic minister of death has once more obtained footing on this side of the Bosphorus. The virus is manifested in its most destructive forms. The capital of Turkey—at all times a great lazaret-house of plague, like most Ottoman and Oriental cities—can do nothing to arrest its course. Nor is the Continent generally better prepared. Hitherto, the disease has travelled in much the same channel as in 1830. It has not met with—nor is it likely to meet with—any more formidable obstacles than it then encountered. Sanitary science, roused at that time suddenly into spasmodic energy by the terrible exigency of the moment, has long since fallen again into oblivion. The epidemic comes once more to arouse attention to the means of effectually combating it and other kindred forms of disease.

Anything less than a miracle could not now save western Europe from the terrible visitation:—nor can England hope for any special exemption. The dreadful experience of 1831 was thrown away. The fatalism of eastern races seems to have enveloped the European mind. Our cities are reeking with the elements of incipient pestilence—with stationary and malignant fevers. All the prime causes which create and foster mortal maladies are in full operation amongst us. The advanced guards, the auxiliary forces, as it were, of the pestilence are already here—filth, putridity, poisonous gases, darkness where there should be light, cold and damp and dirt where nature and health require warmth and dryness and cleanliness. The field is well prepared. The cholera has but to come and conquer. Its allies have already more than half-won the victory—and it is coming!

And be it well remembered—the cholera is no respecter of persons. A grand avenger is pestilence on those who have suffered the poisons to accumulate in the poor man's home. The pariahs of society, although the first, are not the only ones to fall. With Westminster infected Belgravia will scarcely be safe. Death cannot spread his outstretched wings above St. Giles's without overshadowing St. James's too. There is no privilege for "respectability" when the plague is rooted in a city. The rich man will nose the dreadful guest whom the poor man's misery has invited as he mounts his own marble stairs. If we will not help to repel the enemy from our gates, the palaces of the great must look to share in the horrors of the sack.

We have been far too secure in our insecurity. With a fatality not to be accounted for, we have closed our eyes and understandings to the palpable warnings of past experience. The danger menaces, and nothing is being done. Miserable forms and petty jealousies, antiquated pretensions and local influences, are suffered to arrest and indefinitely delay measures on which the lives of hundreds of thousands may possibly depend. In spite of the earnest and honourable exertions of recent philanthropists to circulate such knowledge, it is to be feared that the masses of the population are but imperfectly aware of the importance of sanitary regulations. There are thousands who understand the advantages of better diet for one who comprehends the benefits of good air, thorough washing, and sufficient light. A similar state of the public mind prevailed before the visitation of 1830-1. Not till the cholera was actually upon us could we be induced to move in the right direction. Then extraordinary measures—which should have been adopted long before—were taken. In all the great towns the processes of cleansing, fumigation, whitewashing, draining, ventilating, and so forth, commenced. That these precautions did much to arrest the malady and to mitigate its malignity there can be no doubt; and fortunate would it have been for the health of the country if the various machinery for sanitary purposes then suddenly called into activity had remained even partially at work. But the disease once checked, these fell into oblivion as rapidly as they had arisen into momentary importance. Filth and fever recovered the ascendant!

We have more knowledge of the causes of disease now than we had then—but our increased knowledge has not been made more operative. Experience is valueless if it be not applied. What are needed are brooms and drains, and plenty of fresh

air and water letting into unaccustomed places. If a million of Croats were marching on our country, every city in the empire would instantly resound with the note of preparation—not a town but would be placed in a posture of defence.—A far more formidable foe is on its way!

"The cholera is coming!"—This is an announcement to startle the supine and render the inactive;—for the peril of its visitation can neither be openly denied nor secretly doubted. That terrible pestilence looms on the horizon in dark and gigantic proportions! It comes in no "questionable shape." The understanding as well as the imagination is impressed with the magnitude of the danger which it threatens. Every man can feel the force of such a warning;—and even this dread messenger may be for once a minister of good if it shall startle us into a vigorous warfare against the prolific causes of maladies that are yet more insidious and destructive than itself.

It may sound strange in many ears to be told that we have amongst us diseases more destructive than the cholera;—but sanitary returns and the bills of mortality leave no doubt as to the fact. Fever of a malignant character has become permanently endemic in most of our great towns and cities. Cholera is a transient visitor—appearing only at long intervals to carry off his hundreds of thousands: fever—arising solely from imperfect sanitary regulations—is our constant guest. There are certain quarters in London, and in all the large provincial towns, from which it is never absent—localities in which the destruction of human life assumes something like the regularity and certainty of law. One half of all the children born in Manchester die before they attain their fifth year. The number of deaths in Liverpool during the nine months from January to September 1847 amounted to the enormous sum of 13,546! The mortality in towns as compared with country ranges from 10 to 50 per cent. higher. These endemic and local diseases commit their ravages almost entirely among the artisan classes. Of all town-born children, 385 in the 1000 die in infancy: and constant dwellers in our crowded cities are said, on high medical authority, to become extinct at the third generation. The mean duration of the artisan's life in the metropolis is twenty-two years—that of the higher classes forty-four. There are certain districts in London in which the average age of the artisan is only sixteen years—and in some parts of Manchester and Liverpool it is still lower. We are not about to attribute the whole of this fatal amount of difference to sins of sanitary neglect. No sanitary arrangements could prevent the mortality from ranging within the natural limits:—but much might and must be done to approximate the mortality of one place to that of others in which it is more favourable. Causes that are known to be removable should at least be removed. Experience has accumulated a large body of facts, and tested a host of suggestions, concerning the causes which promote or deteriorate the public health. These should be reduced to practice with the least possible delay. When we state that the results of sanitary investigation establish facts like these—that in Lancashire alone the sum total of deaths arising from causes that are preventible is 10,000 a year—that the inhabitants of London throw away an average of eight years of life, and those of Liverpool nineteen years, from similar causes—that in a square mile of the lowest town-localities the rate of mortality is 1 in 37 while in the same area of country it is 1 in 52—that for 1 death in 56 at Hackney there is 1 in 19 in St. Olave's—that the unnecessary cases of fever and sickness throughout the country average annually 1,680,000—that 27,000 women are widowed, 100,000 children orphaned, and 60,000 funerals unnecessarily necessitated, every year, entirely in consequence of social evils which admit of efficient remedies,—when we add the amount of pauperism, immorality, loss of productive energy, and crime which these facts must entail on the general community—we indicate as strong a case for the instant and earnest organization of a popular movement as it seems possible to conceive. Yet these facts have been long known. It may have a more startling effect on the popular ear to repeat.—The Cholera is coming!

The ministers of the Crown have announced their intention to introduce a comprehensive measure of

reform. That a violent opposition will be offered to those provisions which apply to municipal towns there is every reason to fear, in spite of the cholera. The tenacity with which petty officials cling to the name of power is proverbial. The misers, the dunces, the self-interested, the sinecures in office—always a formidable class of opponents—will wage war against the reform which means health and life! The Government will want all the support of the intelligent and humane to vanquish their impious hostility.

## ASTROLOGICAL ALMANACS.

Nov. 30.

YOUR notice on the subject of astrological almanacs in the last *Athenæum* would have as much surprised as it gratified me, if I had not during the preceding week accidentally become acquainted with a specimen of the wretched race which it attacks. This is entitled 'Zadkiel's Almanack'; and my copy professes to be one of the eighth thousand circulated for the coming year.

Ignorance steams out of the lips of 'Zadkiel' like a black cloud. On the third page of the cover is a business advertisement to correspondents. They can have "a nativity" for one sovereign, and "a horary inquiry" for five shillings, on addressing to a certain place. The conscious trickery of the matter does not fear to look boldly out. The stars are to the astrologer as slippery as the human fluids to the mesmerist. The former will act only, it seems, on a pre-determined simoleon. "A feeling of real anxiety," saith the advertisement, "is necessary; and the inquiry must be made by letter only." There is some hope in that last provision:—the chenter fears lest with his victim's eyes on him he might blush!

I add an outline of the almanac itself. In each month there are, of course, full details about the moon and planets. There is also a prediction of the weather for every day; and a statement of the "Voice of the Stars"—that is to say, a prediction of events. In this department, by way of starting-point, the Irish Famine is ascribed to the neglect of Astrology. The weather predictions are very decided in their tone; and we have nice weather to look for on the 13th and 14th of May—"high winds, rain and thunder; heavy hail-showers, water-spouts and whirlwinds." The months being thus far provided for, are not yet, however, done with—as will be seen hereafter. The other contents of the almanac follow thus:—*Planetary signs and aspects*—with their relation to back, belly and legs; two or three pages of almanac information of the most ordinary description; general and astronomical information about the next year's eclipses.—Sir John Franklin is to suffer from them, and there is to be slaughter in the kingdom of Jubs; *meteorology of 1846*; *theological observations*—the Bible being misused here and throughout this almanac as a main instrument for pouring in ignorance upon the people through the channel of their religious feelings. Some quotations of importance follow.—opinions of *Lady Hester Stanhope on Astrology*! These are succeeded by a ludicrous hieroglyphic of a cock between a man in armour and a skeleton; perverted extracts from speeches—perverted for the purpose of conveying to simple minds a belief that the *British Association* of all "the philosophers" had declared its conversion to the doctrines heretofore taught by Zadkiel; a great "Judgment on the Great Eclipse of the Sun"—people are not, perhaps, generally aware that this will "begin to produce effects in Ireland as the new year opens, in England in April, in Austria before the summer," &c. &c.; but that there is something about "benefic Jove" in relation to the next eclipse of the moon which will neutralize "the evils of the great solar eclipse for some three months to come." The *Eclipses of the Moon* are texts for more astounding folly. Then we have the *nativities* of the Queen, Sir Robert Peel, the Duke of Wellington and Louis Philippe. The stars are here, however, dimmer than usual in their twinklings, except in so far as concerns Louis Philippe. That monarch is decidedly to end his days, probably through poison, by September next—and his fate is a prominent point on the title-page. This is in consequence of the great eclipse of "the 9th October 1847." Moreover, "there is a New Moon in April 1848 which will afflict him severely if he reach that period." We have next Astrology preached out of a "Curious Coffin." Then the *planetary hieroglyphics*

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for each day in the year. To each day a number is also assigned. The number denotes, according to a succeeding table, *lucky or unlucky days*, and so on. Thus, you, sir, are to be shunned except upon days marked 10,—which are “good to write or travel, send children to school or apprentice youths, &c., or deal with booksellers, editors, &c.” Days marked 5 are “good to deal with surgeons, cutlers, soldiers, or persons dealing in metals.” Those numbered 9 are good to woo or marry, or to hire females, or purchase or put on new clothes, to form pleasure parties or take medicine.—A climax to such mischievous folly would seem impossible,—if Zadkiel had not an Appendix. This is entitled “*an Astrological Curiosity*”—and is no less than an exposition of the distemper of Herod, King of Judaea, in connexion with a preceding eclipse of the moon, and the bearing of the planets at that time upon his belly, legs, &c., which rendered necessary to him the diseases that are triumphantly quoted out of Josephus:—“his entrails were exacerated, and the chief violence of his pain lay in his colon; an aqueous and transparent liquor had settled itself about his feet,” &c. After this a *tide-table* reads watery. We scarcely look at the “*fulfilled predictions*,” but here is one:—

*Prediction.*  
A new Parliament is to be called this summer.  
Finally, two extracts furnish copy for the last page.—the second extract being one of five lines from the *Athenæum*. In return for this, it is fair that the *Athenæum* should now quote Zadkiel.

This, then, is no inaccurate outline of an Almanac which has existed for eighteen years—and professes in the present year to have sold 8,000 copies. The greater number of your readers may be ignorant of the exact character of these publications—as I confess myself to have been until last week. One step towards their destruction is to drag them to the light. It is too much to hope that they can die of shame, when all their ugliness is patent. While they can lay hold of cash they will not care for execration. The chief hope lies in this,—that a full knowledge of the bane may stimulate wise men to greater zeal in the administration of a yearly antidote. Ignorance promulgated in an almanac is a more grave matter than when it occurs in a book which will be read and done with. The poor man's library is very often composed wholly of an almanac and a Bible, put away side by side. Zadkiel knows this when he quotes Scripture for his selfish purposes. Bible and almanac are works almost—or quite—of daily reference. What man so influenced can under the guidance of Moore, Raphael, or Zadkiel, avoid imbibing superstition? It is admitted that a knowledge of the structure of man is the best preservative against quackery in things pertaining to the body:—would not a clear and simple knowledge of the nature and true import of the heavenly bodies—a little but good notion of astronomy—keep out the astrologic quacks. An almanac is founded upon observations of sun, moon and stars:—it would not, therefore, be out of place, nor would it be difficult, to incorporate, at least with every almanac likely to be purchased by the poorer classes, a short and clear account of what those stars are which ignorance regards with superstitious fear—and what is the nature of those changes in the heavens which so powerfully and so inevitably attract our notice. The only way to lead men out of error is to make them know the truth.

II. M.

#### FOREIGN CORRESPONDENCE.

##### *The New Birthday of Rome.*

Rome, Nov. 16.

It is long since the Eternal City has seen so memorable a day as yesterday,—the day appointed for the meeting of the newly instituted Council; and I think that some account of our doings here on the occasion will not be unacceptable to the readers of the *Athenæum*.

It is perhaps hardly necessary to remind them that Pius the Ninth some time since determined on instituting a Council of State, to consist of twenty-four members summoned from the different towns of the pontifical dominions. These he was to name himself,—and they were to name their successors. There is a very wide distance between this scheme and a system of representation:—and this distance is that which first pre-

sents itself to an English eye. But the difference between such an institution and the state of things which preceded it is far greater:—and this is what chiefly strikes the eye of an Italian. In truth, the astonishment of the Roman world seems almost as great as its exultation. A senate once more sits among them!—It is like the return of life to the shrivelled form of a mummy!

But startling and strange as is the phenomenon, the citizens of Rome have fully appreciated its importance. Nay, more! they have at once felt that the measure can be no “*final*” one,—that it is but the end of the wedge,—and it is the germ of a complete representative system. They look forward to having, ere many years shall have passed, members not only from but for their towns and provinces sitting in parliament at Rome. In truth, those who will project their speculations into the coming time, and measure the value of events by that of the consequences which they are calculated to bring about, must feel that it is almost impossible to exaggerate the magnitude of that which took place here on the 15th of November:—a day, if we mistake not, which will be held dear to memory hereafter when many another anniversary now religiously kept shall be forgotten.

All Rome had been in a state of considerable excitement,—planning processions and demonstrations, &c., to do honour to the coming event for some days previously. Everybody was on the tiptoe of expectation. At length the fateful morning came:—and soon after sunrise all Rome was in the streets. The deputies were to be received by His Holiness at the Palace on the Quirinal; and were then to proceed in great state and escorted by a grand procession to St. Peter's, there to hear mass,—and thence, to take possession of the chamber assigned to them in the Vatican. I should much have preferred that their place of sitting had been the Capitol. This little improvement, however, may easily accompany greater ones by-and-by. The deputies were received by the Pope in the Palace; and were harangued by him in a speech of which the pith was that they were to do all that their instructions bade them, and no more:—mere words of course, understood by those who heard them, and very possibly even by him who spoke them, to mean but little. In the mean time, the procession formed itself in the piazza in front of the Palace,—that magnificent Monte Cavallo, one of the finest spots of modern Rome. Twenty-four state carriages were lent by the principal nobles of Rome for the purpose of conveying the four-and-twenty deputies. Each carriage was preceded by a military band, and followed by a party of citizens from the town of each member,—three of whom bore standards with the arms of the town, its name, and the name of its deputy. The whole procession was escorted by a very handsomely equipped and altogether creditable looking body of the national guard. Civic guard, by-the-by, it would be more correct to call them; but I observe the Romans much affect to style them *Nazionali*.

For the sake of those who know Rome, it may be interesting to mention that the line of march through the city from Monte Cavallo to the Vatican was by the Tre Cannelli, the Via di S. Romualdo, the Corso, the Via della Fontanella di Borghese, the Via dell' Orso, across the bridge of St. Angelo, and so by the Borgo Nuovo, to St. Peter's.

The whole line was profusely decorated in the manner so familiar to those acquainted with continental ways and customs, and so strange to Englishmen who see it for the first time. Every window along the line had drapery hanging from it, of material more or less splendid and more or less fresh in condition. A very large display of tapestry also ornamented many of the walls. Yellow sand strewn along the whole distance hid from the eye for a while the usual filth of Roman streets; and at every few yards huge banners were suspended on wreaths of evergreens across the street, bearing pithy and significant inscriptions expressive of the expectations of the people with regard to the new Council who were passing under them to their first meeting.

These banners and their legends were perhaps the most remarkable thing connected with the day. They were selected, prepared, and hung up without any reference to, or communication with, the authorities whatsoever:—of itself a fact sufficiently remark-

able in a city accustomed time out of mind to be governed as Rome has been. A circumstance curiously indicative of inconsistency on the part of the government, as it would seem to our notions, occurred with regard to these inscriptions. On the following morning appeared a printed sheet, sold about the streets, containing the collection of them,—from which one, and one line of another, had been erased by the Censorship. And yet the flags bearing the obnoxious words were permitted to continue hanging before the eyes of the citizens all the following day,—while the hiatus marked with points in the paper, which was in everybody's hand, of course served to direct attention especially to the inscriptions thus stigmatized. The first two lines of that which the Censorship altogether erased from the printed sheet were:—

*Differmità di culto  
Non importi civile servitù.*

(“Let not difference of religion involve civil inequality”); and the remainder was only an expansion of the same sentiment. It is one, it must be confessed, which few of this generation could have dared hope to see publicly expressed in Rome. The other legend bade the Council “open to the daring minds of all the sons of Italy all the fountains of the arts and sciences, and never fail to remember that intellect is power.” From this the Censor erased the words “*of all the sons of Italy*.”—This of course was to avoid giving offence to Austria.

Another runs thus:—“Let your speech be as bold as our hopes are, and your counsels great as are the needs of the people.”

Another:—“Oh Counsellors! give us light by instruction—bread by commerce—strength by arms. Be the palladium of our rights—the glory of the nation!”

Not a few recall to the remembrance of the new deputies the connexion between privileges and responsibilities,—warn them that all eyes will be on them,—remind them that their conduct will have to undergo a rigorous examination,—that a day of severe reckoning awaits them,—and hint that “unfruitful boughs will be lopped from the tree of state, and replaced by better grafts,”—with other similarly expressive words of warning.

Well! beneath all these sententious saws, and between closely packed masses of fellow-citizens and tall houses every window of which was filled with gazing faces—but all as silent as the grave—the four-and-twenty senators wound onward in the four-and-twenty gala coaches; most of them looking anxious and excited, and some nervous and agitated enough. Had it not been for the military bands, the procession might have been deemed that of a funeral,—so deadly still, so depressingly silent, were the vast multitudes who thronged the streets.

At length, some two hours after it had left the Quirinal, the head of the procession reached the piazza in front of St. Peter's; and another hour had elapsed before the last deputy and his attendant *cortège* had entered the great gates of the church. The scene in the piazza was really a very striking one. The immense space was well filled with a living mass of anxious and excited, though silent, people; through which the procession wound its slow way,—and showed its gay banners and armorial standards, &c. to great advantage as it ascended the vast steps of the church, which were also converted into a living bank of intent faces glistening with thousands of eager eyes. The sombre walls of the colossal Vatican—which overhang the piazza, and from their proud height appear almost to look down upon the mighty church itself—might have seemed to an imaginative spectator to frown upon the unwonted scene, fraught with a meaning well calculated to dismay the spirits of the former lords of that haughty palace if they yet haunt the abode of their earthly greatness. The long, semi-circular porticoes which, stretching forward on either side from the front of the church, embrace the piazza might, on the other hand, have been seen by fancy as the outstretched arms of Mother Church welcoming the champions of progress and reform,—and once more eager to draw to her bosom the leaders of the popular cause.

As soon as the close of the procession had entered the church, the crowd rushed in through the four vast doors all thrown open. Nothing ever gave me so striking an idea of the vast space of the huge fabric



as the wonderful manner in which the multitudes seemed literally to be absorbed by the mighty building. The thousands poured in, circulated freely,—and yet there was space to spare. At the eastern altar a mass was celebrated with the music of the military bands which had accompanied the procession. The music to critical ears was, I dare say, not first rate; but the effect of it on minds excited by the nature of the occasion, and by the associations of the place as connected with the ideas belonging to that occasion, was something very grand,—indeed quite overpowering. The colossal statues of departed pontiffs, the tyrants of the Church and of mankind, sat around and seemed to gaze from their marble tombs upon the scene. The mind rushed back in rapid review of all that they had done for the shackling and binding down of man's soul and body—all the skillful policy, the cunningly combined doctrines and pretensions, the success which during long ages had attended their efforts,—and glowed with exultation at the thought that the joyous trumpet-blast then ringing through those mighty vaults was proclaiming to the world—there in the very citadel of their power—the downfall of their system, the departure of the sceptre from their hands, and the birth of a new era in which Church and churchmen must resume their due position and if they will not contribute to, at least not impede, the civilization of mankind!

Pius the Ninth is an excellent man. But he is a Pope; and he little dreams—at least if his secret thoughts and his public words at all agree—that consequences such as I have been alluding to are involved in the new institutions which he has been creating. But Rome understands them otherwise,—thinks otherwise,—means otherwise. The speech which Pius made to his new counsellors has been in part published since I began this letter,—and has given great dissatisfaction. He tells the deputies that he has not the slightest intention of lessening the power of the Pontifical sovereignty,—which he considers himself “bound to hand down to his successors whole and unimpaired as he received it from God and his predecessors.” He tells them that “those are greatly deceived who fancy that the duties of the new Council are aught beyond giving an opinion when asked for;” and that they are “greatly deluded who see in it a realization of their own Utopias and the germs of an institution incompatible with the papal sovereignty.”

The Holy Father may intend to hand down the despotic power wielded by his predecessors in the chair of St. Peter whole and entire. But were he to die to-morrow—which Heaven forbid!—and were his successor to be the most furious “*oscurantista*,” the stoutest champion of the “good old times,” and of despotic power that the sacred college could furnish, he would find the papal power transmitted to him by no means “whole and entire,” but clipped, hedged-in, and bounded in every direction. A progress has been already made, which it is impossible to retrace. To advance or to fall is henceforward the only alternative left to the occupier of St. Peter's chair. The words which I have quoted from His Holiness's speech to the deputies are calculated to do harm;—and if the Censor's duty be to prohibit the publication of aught which has a tendency to disturb the public tranquillity he ought to have expunged those passages of the sovereign's address.

Another circumstance, of less importance, connected with the rejoicings of the day had much disconcerted the citizens,—and was the cause of that dead silence, to which I have adverted.—It had been intended that all the foreign nations in Rome should take part in the procession, each marching under its own flag. It seems that the Lombards and the Neapolitans had determined on marching with their flag furled and craped, in token of mourning for the political condition of their respective countries. It is said also that it was intended by the Romans to receive the other foreign flags, and especially that of England, with applause; while that of France was to have been suffered to pass in utter silence, in token of the dissatisfaction of the Italians at the conduct of the French government towards Italy. These circumstances induced the Austrian, French, and Neapolitan ambassadors to apply to the papal government to prevent any such exhibition of feeling. And the result was the prohibition of all

participation by foreign nations in the business of the day.

The rejoicings concluded with an illumination, and a ball at the Apollo Theatre; of which all the expenses were very munificently defrayed by Torlonia, while the receipts, about 1,200 crowns, were given to the newly established Infant Asylum,—an excellent institution which, incredible as it may appear, was actually prohibited in Rome under the late Pope!

#### OUR WEEKLY GOSSIP.

A correspondent, referring to our observations of last week on the subject of chloroform as a substitute for ether, says that he hopes we shall “make the *amende* to ether for an inadvertent remark, originated perhaps by Dr. Simpson, that chloroform has an advantage over ether in not requiring apparatus.” “Clever men,” he adds, “like to test their ingenuity,—a mechanical genius is an amusement to them,—and instrument-makers are of course glad of a jubilee;—but I believe it is now pretty generally and will soon be universally, admitted that all the hundred forms of apparatus are but so many expensive and ingenious methods of bungling. It would be a nice problem, *How to Eat* through a machine? The attempt to solve it would produce clever contrivances,—but after all the mouth is best: and for ether inhalation none who have tried can doubt that a simple sponge with ether on it placed before the mouth and nose, the mouth being wide open, answers every purpose most completely. In this, therefore, chloroform has no advantage, certainly. It may be doubted too, whether so small a proportionate quantity as Dr. Simpson would suggest of the new agent is sufficient. In the London experiments I gather from the *Medical Journal* that half an ounce was generally used of chloroform:—they would not have used more of ether. Then comes the great question of comparative cost as balanced against comparative excellence. If the new agent be, as it seems, chloric ether with four atoms of chlorine added, I should doubt its being so mild as ether in its local action. This, however, is speculation. It is certain that ether is best inhaled without an apparatus through a common sponge:—for so much, its fair due, please to give it credit.”—Our correspondent is wrong with regard to the quantity of chloroform required. When properly applied, a drachm is quite ample to produce sleep for the time required by ordinary operations. He is also mistaken with regard to the composition of chloroform,—which contains three atoms of chlorine, two of carbon, and one of hydrogen:—the carbon and the hydrogen forming a base called formyle. The effect of an agent on the system can seldom be inferred from its composition. We are perfectly aware that ether requires no apparatus; but children need to be fed with a spoon,—and in the hands of blunderers an apparatus is frequently the most certain way of producing its effects.—With regard to Chloroform we may report progress. During the week in London it has become a decided favourite. In some of our chemists' establishments they have a difficulty to make it fast enough to meet the demand.

We may add to the printed particulars already known about the Shakespeare Performance at Covent Garden Theatre, that a Prologue written by Mr. Charles Knight, the editor, as our readers well know, of more than one valuable edition of Shakespeare, will be spoken by Mr. Vandenhoff,—whose excellent delivery of the choruses in ‘Henry V.’ when Mr. Macready was lessee of the same theatre will be in the remembrance of many.

Dr. Roget has, we see, announced to the Royal Society his intention of retiring at the next anniversary from the office which he has so long held in that body as one of its secretaries. Dr. Roget succeeded to Sir John Herschel in the year 1827. The reason alleged for his secession is the continually increased labour which has devolved upon him in consequence of the numerous changes that have taken place in the mode of conducting the business of the society and of the council. Dr. Roget wishes, he says, “to retire while his strength is yet unimpaired, and before the further changes which the society is undergoing shall cause fresh demands to be made upon it,—that he may dedicate his time to the pursuits of science, with which the labours and cares of office have seriously interfered.” At the meeting of this society, reported in our columns

under its proper head, the following officers were elected for the ensuing year:—*President*, The Marquis of Northampton. *Treasurer*, G. Rennie, Esq. *Secretaries*, Dr. P. M. Roget, S. H. Christie, Esq. *Foreign Secretary*, Lieut.-Col. E. Sabine. The new members of the Council are:—T. Bell, Esq., R. Brown, Esq., Sir J. Clark, J. P. Gassiot, Esq., T. Graham, Esq., J. T. Graves, Esq., Sir J. F. W. Herschel, Sir R. H. Inglis, C. Lyell, Esq., The Duke of Northumberland. These, with the following re-elected, form the entire Council for the year:—S. Cooper, Esq., Sir H. De la Beche, E. Forbes, Esq., W. Hopkins, Esq., G. R. Porter, Esq., Lieut.-Col. Sykes.

The Council of the Royal College of Surgeons are about, it is said, to increase the size of their museum founded by John Hunter; and with that view have purchased the extensive premises of Mr. Alderman Copeland adjoining—formerly, as is well known, the Lincoln's Inn Theatre. This large addition will also enable the Council to extend their library—the best repository of works on medicine and the collateral sciences, we believe, in England.

On the termination of the war with China, our readers know that H.M.S. Samarang was commissioned, under Capt. Sir Edward Belcher, to make a survey of the main approaches and seas adjacent to that empire,—and was instrumental in the suppression of piracy, in aid of the schemes and efforts of Mr. Brooke. The narrative of this Expedition is now publishing, under the authority of the Lords Commissioners of the Admiralty, by its Commander; and will be followed by a popular summary of the natural history of the countries visited, from the pen of Mr. Adams the assistant-surgeon to the Expedition.—We may mention, too, as among forthcoming publications, an elaborate and extensive monograph of the present state of our knowledge of the Dindane, with the view of correcting, by means of the important recent accessions made to our knowledge of these extinct birds, the many erroneous statements which are current, and restoring these lost organisms to their rank in the natural system. The natural history and osteology of the Dodo, Solitaire, &c. will be described at length by Mr. H. E. Strickland and Dr. Melville, of Edinburgh—the former taking the historical portion of the subject, the external characters of the birds, and a discussion of their general affinities, and the latter dealing with the anatomy of such portions of the skeletons as are extant in museums.

We may mention, too, that the Council of the Camden Society, having reason to believe that unpublished historical papers are scattered very widely throughout the country, and that in some cases they exist in the hands of persons who are aware neither of their importance nor of the means provided for making them available for historical purposes,—have, in order to facilitate the discovery of such, and to direct general attention to the importance of preserving and publishing them, transmitted a copy of their prospectus to every literary and scientific institution in the kingdom, soliciting co-operation in the object; and requesting that if any papers of the description referred to are in possession of persons connected with those institutions, they (the Council) may receive a communication on the subject.

It affords us pleasure to hear that the library which the Brethren of the Charterhouse are, as our readers know, attempting to form for the solace of their retreat is progressing favourably. What the brethren could spare from their moderate pension to lay in foundations was, of course, soon exhausted; and an appeal has been made through the loopholes which some who knew these veteran students in the world are answering cordially. Messrs. Longman & Co. have presented 152 volumes.—Messrs. Cadell sent 49.—Smith & Elder 10.—Mr. Sams 10.—Mr. Moxon 10.—Mr. Major 6.—and many others promises, redeemable no doubt. A sufficient literary supply will, we doubt not, be turned on from the abundant main without, for the thirst of these literary recluses.

The brother of the late unfortunate Prof. McCullagh has published a contradiction of some of the statements respecting the literary remains of his brother which were published in a London morning paper, and copied into our columns [*ante*, p. 1174]. No piles of manuscript, he says, were ever in existence—and none, consequently, could be destroyed. “The only collected MSS. left behind was a small

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bound book, containing the results of a very remarkable year of his life, namely, 1829. The only papers burnt were about six or eight loose leaves covered with mathematical calculations; and their ashes were discovered by Mr. J. McCullagh on Wednesday, October 27."

We are glad to learn from Mr. Scott of Greenock that his philanthropic exertions for the moral reformation of his fellow townsmen are to have one more chance of success; and that a strong expression of feeling in favour of the Artisan Club having been obtained, the institution is floated—to sink or swim—for another year. Whatever objections we may have hinted, and some others may entertain, to certain features of detail connected with the scheme of this association Mr. Scott has met in a fair and candid spirit that obviously desires only what is for the best; and we are, besides, not inclined to urge questions of comparative good at present when the positive good at which Mr. Scott aims is perilled. It is only in relation to what institutions like this *may* do in their best idea, that we saw grounds of objection:—in relation to what it saves from, and prevents, there is no part of the scheme of this society which is not a gain. We will hope to see this Association finding within itself, when fairly established, the incentive to yet higher objects.—There is one point on which it is incumbent on us that we should put Mr. Scott right with his fellow townsmen. A partial feeling of soreness seems to have been created by an impression that Mr. Scott had written a letter to the *Athenæum* designating the inhabitants of Greenock as babes requiring spoon-feeding. Mr. Scott has never written anything to us that did not imply love of his townsmen and an anxiety for the success of such measures as make appeal to their moral sense. The comment objected to was our own—in direct opposition to Mr. Scott's remonstrance on behalf of his fellow men of Greenock; and perhaps the sense in which we have now explained our own meaning may remove any unkind impression in relation to it even so far as we are concerned. We will assure the speaker who laid our sins on Mr. Scott that we have ourselves no other desire in the matter than to see the people of Greenock, and of Scotland generally, on a level with their English neighbours in regard to intellectual progress, as to all other things:—and we hope to give such a report of the Artisan Club next year as shall justify his assurance that the former are so.

Germany has lost another of her men of genius in Heinrich Heine, who died not many days since in Paris. In truth, however, Germany had lost him at a far earlier period; when, flinging himself into the chaos of French society, he seemed sarcastically and triumphantly to rejoice in his expatriation.—He was born, according to the *Conversations Lexikon*, at Düsseldorf, in the year 1797; studied at Bonn, Berlin, and Göttingen, with the view of embracing a legal career; and successively resided at Hamburg (being related to the well-known opulent banker of that city), Berlin, and Munich,—removing to Paris some seventeen years ago. In this city he continued thenceforward principally to reside. The list of Heine's writings is not a very long one. It comprises two plays, 'Almansor' and 'Radcliff,'—sundry political pamphlets and satires—views of French society, &c. &c., communicated to the *Allgemeine Zeitung*,—and 'Sketches of German Literature of the Nineteenth Century' undertaken for this journal [*4th* No. 329], but the tone and temper of which precluded the possibility of their appearing in an English periodical. It is by his poems and 'Reisebilder,' however, that the name of Heine will live. With their grace, tenderness, and artless ease the English have already been made acquainted by the legion of translators. It was his misfortune to allow the appetite for railery and satire to swallow up the exquisite observation and pure poetical taste with which these are so frequently combined. From the moment when he commenced the career of political controversialist, Heine would appear also to have begun that game of cross-purposes with Life in the playing of which genius too often takes a morbid or cynical pleasure,—certain, alas! to lose. He connected himself with European liberalism—without having mastered the truth that such a profession of faith demands energy, uprightness and self-sacrifice to distinguish the apostle of liberty from the apologist of licence. In proportion as he gave up writing 'Reise-

bilder' and fairy tales for social and political satire the taste for mockery spread. From laughing at "creeds outworn," he took to laughing at every one's and at his own sincerity. Such mirth—the death-rattle of poetry—can no more be heard without pain than the dismal convulsions which announce the extinction of physical life. For many years the wit of Heine was the delight and ornament of certain Parisian circles. Latterly, however, he dropped out of sight of his companions,—who made no extraordinary efforts to recover him. He became remarkable for personal neglect. His gaiety of spirit seemed to die out,—and the flame being gone, nothing but distasteful dregs in the socket remained. We fear that his last hours were very desolate.

The *Augsburg Gazette* announces the death, at Prague, of Dr. Joseph Jungmann, a celebrated Slavonist—a Bohemian, though with a German name, who at once by his works and his example has contributed largely to the revival in his country of the love and study of the Bohemian tongue. He is the author, amongst other things, of an extensive Bohemian Dictionary.—We regret to see it mentioned, on the authority of letters from Stockholm, that the life of the great chemist Berzelius is despaired of.

Dr. Beke has been very urgent with us to publish a reply of his to the letter of Mr. Charles Johnston which we did not publish:—and we have failed in the attempt to make it intelligible to the former that as we did not permit Mr. Johnston to make a statement in our columns, we cannot permit Dr. Beke to refute it. We will ask Dr. Beke what bearing on the sole point of which we allowed a hint the evidence that he has elaborated to prove that the two boxes of Mr. Johnston were only one box can possibly have—and if he thinks that the *Athenæum* has really space to give up to matters at once so personal and unmeaning? Such an inquiry is the merest evasion of the real question between the parties. As we have said, we allowed Mr. Johnston to state that he had given specimens of the *Korrirrina* sp. to certain persons—who can contradict him if he did not; and that he has still some in his possession—which we suppose he is ready to prove. We will now print the only passage in Dr. Beke's letter which has any direct reference to the one paragraph to which we reduced Mr. Johnston's communication:—and here the matter must end so far as the *Athenæum* is concerned. Dr. Beke says:—"In stating as I did in the *Pharmaceutical Journal* that I gave your correspondent some specimens of the *Korrirrina*, I had no intention to raise a question as to the fact of his having or not having brought others with him from Shoa. My object was to show the incorrectness of the information furnished by him respecting the place of growth of the spice, as opposed to the information collected by myself and communicated to Dr. Pereira; and this, as a matter of interest scientifically, was my sole reason for advertizing to Mr. Johnston in connexion with the subject."

**DIORAMA, REGENT'S PARK.—NOTICE.**—The celebrated picture of the INTERIOR OF ST. MARK'S, at VENICE, exhibiting alone for a short time. It is seen under two aspects, Day and Night, and during the latter effect the Grand Machine Organ will perform the 'Kyrie,' from Mozart's Mass, No. 12.—Open from Ten till Four.

**ROYAL POLYTECHNIC INSTITUTION.—LECTURES ON AGRICULTURAL CHEMISTRY,** by F. H. HOLMES, Esq., Daily, at Half-past Three, and every Evening, at Nine o'clock, except Saturday Evening. **TWO LECTURES** by DR. BACHHOFFNER—on the LAWS OF NATURE, in reference to the IMPORTANT SUBJECT OF SANITARY MEASURES; the other on the Various Modes of VENTILATION, in which the Physical Properties of a Jet of Steam will be exhibited, with Novel and highly interesting Experiments. Daily, at Two, and at Eight o'clock in the Evening. The Electric Telegraphs worked; the Working Models explained. **Dissecting Views.** The Chromotrope. Diving Bell and Diver, with Hyde's New Apparatus for Conversing under Water, &c. &c.—Admission, 1s; Schools, Half-price.

## SOCIETIES

**ROYAL.**—Nov. 30.—The anniversary meeting was held this day; the Marquis of Northampton, President, in the chair.—The President delivered his annual address, giving an outline of the progress of science during the last twelve months and obituary notices of the most eminent Fellows deceased. The medals were awarded as follows:—The Copley Medal to Sir J. F. W. Herschel, Bart., for his work entitled 'Results of Astronomical Observations made at the Cape of Good Hope, &c. &c.'—One of the Royal Medals to W. R. Grove, Esq., for his papers published in the *Philosophical Transactions* 'On the Gas Voltaic Battery,' 'On certain

Phenomena of Voltaic Ignition,' and 'On the Decomposition of Water into its constituent Elements by Heat';—and the second Royal Medal to Prof. Fowkes for his papers published in the *Philosophical Transactions* 'On the Artificial Formation of a Vegeto-Alkali,' and 'On Benzoline.' The Fellows then proceeded to the election of officers and Council for the ensuing year.

**MEETINGS FOR THE ENSUING WEEK.**  
**MON.** Pathological Society, 8, p.m.  
 — Royal Academy.—Anatomical Lecture.  
 — Entomological Society, 8.  
**TUES.** Linnean Society, 8.  
 — Horticultural Society, 2.  
**WED.** Ethnological Society, 8.—'On the Adeyrah of Fernando Po, Right of Biafra,' by Thomas R. Heywood Thomson, M.D., late Surgeon of the Niger Expedition.  
 — Society of Arts, 8.  
 — Literary Fund, 3.  
**THUR.** Society of Antiquaries, 8.  
 — Royal Society of Literature, 4.  
 — Royal Society, half-past 8.  
**FRI.** Philological Society, 8.  
 — Astronomical Society, 8.

## FINE ARTS

### FOREIGN CORRESPONDENCE.

Naples.

THERE are two facts which much astonish a foreigner on his first visit to Italy. The first is the comparatively low state of Art; the second, the slight encouragement afforded to it. His imagination has been inflamed by accounts of Italian enthusiasm for whatever is graceful and beautiful in form and colour; and he has been taught to look in every Roman or Neapolitan studio for a Titian or a Leonardo da Vinci, a Michael Angelo or a Salvator Rosa. How false does he find his impressions to have been of what were once the great nurseries of genius! I have, moreover, to do at present with the slight encouragement which is afforded to the Fine Arts in countries (and especially Naples) which claim to be the hereditary nurses of all artistic excellence. Indeed, the fact is so striking in the kingdom that the attention of the Neapolitans has of late been called to it; and as one of the consequences of this awakening, a series of paintings has been executed to public order,—which paintings are now exciting not a little stir amongst the inhabitants of this city. The facts are these.—It having been represented lately to the Neapolitan authorities that whilst other Italian cities were doing something to promote the Fine Arts, Naples was asleep—that though Pompeii and Herculaneum might be excavated, MSS. unrolled, deciphered and printed, and relics of past life added to the treasures of the Museum, still nothing was being done for painting—it was thereupon agreed by the Commune to send eight men to Rome to execute to order as many paintings. On being completed this spring, they were first exhibited at Rome, and were then all to be seen at Naples. Where to place these paintings was a difficulty,—which has, however, been done away with. As the Campo Santo required an altar-piece, as well as certain churches which (suppressed by the French) have lately been restored, it was agreed to place them there. The subjects, size of the paintings and price, were all previously fixed:—the size being, at a guess, about seven feet by five, and the price agreed on 1,000 ducats by the Campo Santo and 500 ducats each by the churches.—a price, if the value of money be considered at Naples, by no means trifling.

As to the character of these paintings, if regarded with a view to the ordinary productions of the Neapolitan school, they indicate progress—merit,—which, however, being purely of a relative character, dwindles to little if judged of by any other standard. Two have been rejected on the ground of their insufficiency,—and it is difficult to conceive how any man with pretensions to the name of an artist could have produced them. Vulgar and extreme in colouring and defective in the first rules of composition, they might better have been attributed to the pencil of a house-sign painter than to those of *protégés* of the Neapolitan public. As to the other six it may be said that for the most part they want harmony in the colouring—which is glaring and harsh,—and exhibit an utter want of expression and spirit. Indeed, this school has no idea of colouring—it cannot paint flesh. There is none of the softness which is essential to truth,—but in its place a *glaringness* which is mistaken for richness.

To describe, however, more in detail each picture.—The first of which I shall speak is 'The Scourge-



ing of Christ,' by Oliva. The two ruffians who are binding the Saviour are ruffians only by trade. In their countenances there is none of that savage expression which might have been expected, nor in the arms is there any display of the muscular force and straining which their action rendered necessary. The three figures are, in fact, the three models who came in tranquilly one fine spring morning to earn their six pails at a sitting.—I know not how to style the subject of the second painting,—which is intended for Campo Santo. There are angels looking down from heaven and a monk praying in the foreground. The composition is bald and the colouring dingy and bad.—'The Crucifixion,' by Morani, has one or two good points. There are several female figures, whose countenances are marked by dull feeling,—especially that of the Virgin, who is overwhelmed with despair; whilst the scarlet drapery of a female figure kneeling falls in fine masses. This is one of the best of these works.—'The Resurrection' is apparently painted with a view to the display of certain "scherzi" of light and shade; and if such was the artist's intention, he has succeeded—but he has by no means produced a painting worthy the lofty character of the subject.—There is a painting in a church at Lucca equally remarkable for effects of light and shade, but displaying at the same time a variety and force of expression in which this is totally deficient. There is to be seen, of course, the Saviour rising from the tomb; whilst a soldier is running away—not, like the real soldier, full of fear and wonder, but like a monk who, having doffed his cowl, might have acted the part in one of the monastery dramas.—The fifth painting is by Giuseppe Maldarelli—the subject the raising to life by San Giuseppe Calassanzio of a child who had been suffocated in bed by its mother. According to church history the miracle was wrought in the church at Frascati, A.D. 1633, in presence of the people and of some of the children of the "Scuola Pii" founded by the said Saint. The Saint is standing near the altar on the right of the picture; and is holding the child, who appears just awakening to life, before an image of the Madonna. In the middle is a young girl with a lovely face, though utterly expressionless,—who is stretching out her arms towards the child, quite mechanically. Children are kneeling on the steps of the altar; whilst on the left are some monks praying, whose figures are very stiff.—The last picture, which is by far the best—and has indeed considerable merit—is by Mancinelli, who painted the dome of San Carlo at Naples. The artist is only twenty-two years of age, and promises to raise the character of his school. As a proof of the favour with which public opinion regards it, the price for which Mancinelli contracted to paint it has been raised from 500 to 1,000 ducats; and the most exaggerated tales have been in circulation as to the sums which even royalty has offered for it. The subject is San Carlo during the plague at Milan healing a boy who was dying of the pest by administering to him snow immersed in the holy oil. On the left stand some monks,—one of whom is remarkable by a fine and well-painted grisly beard. He assists to hold up the boy; who is reclining on a mattress, which is bent double and propped up behind. Behind this monk stands a tall friar with a large book in his hands; and further back, in the extreme distance, is the Duomo of Milan. The priest San Carlo, who is more in the centre, holds a salver of silver with snow in it,—which having taken out and dipped in a chalice containing holy oil, he is in the act of applying to the face of the boy. Beneath him is a little acolyte who peeps in with a face full of surprise; whilst another acolyte, who is kneeling, is occupied evidently by the thought that there is no chance of life for the sick boy,—so strong is the compassion depicted on his face. The picture is well painted—there is much and appropriate expression; and artists adduce as a proof of the composition being good (a fact of which I am no judge) that all the lines run into one another. This is evidently the painting of the set,—and Mancinelli may be said to have acquired a name.

I have been more particular in describing these paintings inasmuch as they have made a great noise here, and crowds flock to see them. Compared with

past efforts, as I have said, they are good and show evident progress,—though there is a wide difference between them. They may be regarded, too, as the commencement of a new era—in which public favour has been called upon and conceded to the patronage of the art. May the feeling grow!—for up to the present time, at least in modern days, nothing can have been colder than the favour with which the Fine Arts have been regarded at Naples. The consequences are the obvious deterioration, if not almost utter annihilation, of the school; and the sinking in public repute of the artist,—to whom is scarcely awarded a higher grade than that of a house-sign painter.

**FINE ART GOSSIP.**—The appointments at the School of Design are now complete. Mr. Dyce has accepted the office of Master of the Class of Ornament; Mr. Redgrave that of Flower-drawing; Mr. Townsend that of Form; Mr. Horsley that of Colour; and Mr. C. J. Richardson that of Geometrical, Architectural and Perspective Drawing. The new assistant masters are Mr. Burchett and Mr. Denby. Mr. Poynter delivered his first lecture (on the Arabesques of the Vatican) yesterday evening. Mr. Redgrave is also an occasional lecturer.

The existing arrangements of the Art-Union Society are likely, we understand, to be seriously affected by Government interposition. An intimation from the Board of Trade announces to the management that a sum of 10 per cent. is likely to be levied on their gross receipts—that the privilege of selection of a work of Art hitherto vested in the fortunate prizeholder is to be assumed by such management as the Board may think fit to appoint—and that the right of publishing engravings hitherto exercised under the auspices of the Society will be assumed by the Government. These seem to be steps in the right direction;—but we will make further inquiry into the matter and report with greater length and certainty.

Returning once more to the quality of finish and perfect keeping which characterizes the specimen of architecture in Park Lane of which we spoke last week [p. 1224]—we are disposed to make our praise all the more emphatic because the latter quality is too generally disregarded even in our buildings of far greater pretension. Crude and abortive features, and other traits of meanness, are too often allowed to mar what would otherwise be satisfactory productions, either in consequence of want of study on the part of the architect or owing to penuriousness on that of his employers. A most offensive penuriousness surely that is which begrudges even the ordinary decencies of design for subordinate parts and features, while at the same time more than ordinary display is affected for others! In such cases, the display itself becomes as paltry and vulgar as the penuriousness—it being made evident that the former has exceeded the means allowed for the whole work. The new Treasury buildings are a striking illustration of our remarks. Their north end exhibits a bare blank wall—the architecture of the façade being discontinued at that angle,—instead of the order and entablature being carried on along the north side. The consequence is, that in an angular view of the building in that direction, which would else be a very striking one, the façade shows itself to be what has been called a "show front," or mere architectural "pinafore." At any rate, the effect aimed at by the front is greatly marred by the naked, unfinished appearance of the north side,—and the idea of a noble mass of building is destroyed. Nor can we account for the parsimony so betrayed on the principle of economy;—because economy might have been as well consulted by omitting some of the rather redundant and perhaps finical decoration upon the façade itself.—Greatly, however, as we wish to see the example set in this edifice in Park Lane followed, we do not particularly advise the choice of the same style; since, notwithstanding that it recommends itself in one respect better than any other,—namely, in its adaptation to single tall and narrow fronts—it is not otherwise the most suitable for houses in town,—more especially as it necessitates, or should, the observance of the same style internally. Besides, it is a style in which mediocrity becomes intolerable—and would by its singularity render impotence of attempt only more glaring.

At the meeting of the British Archaeological Association on Friday evening, last week, it was announced that Mr. F. Baigent, one of the members, had brought to light from beneath the whitewash on the eastern wall of Silktende's Chapel, in Winchester Cathedral, a well executed group of figures representing the Saviour calling to him St. Peter on the sea. The face of the Saviour has been at some former period intentionally chipped out; but the other portions of the painting are pretty perfect,—and exhibit in parts, it is said, considerable artistic skill, particularly in the drapery. The group is surmounted by an elegant canopy—from which Mr. Baigent has not yet removed the whitewash.

A statute in honour of the late M. Royer Collard was inaugurated with some pomp a few days ago at Vitry-le-Français, his native place.

The following description of the transference to canvas of paintings on walls is given by our contemporary the *Builder*:—"The preservation of the paintings on plaster with which certain of the ceilings in the old rooms of the British Museum were decorated being deemed impracticable and not desirable, they were given up to destruction,—and were for the most part knocked to pieces. Dowling, a modeller, being anxious to save some of them, applied himself to transfer some of the groups to canvas,—chiefly from the Library; and has succeeded admirably. The following was the course he pursued.—With a paste composed of equal quantities of boiled oil, flour paste and glue, he fastened a cloth to the whole surface of the painting proposed to be removed,—and formed a framework in front to support the painted plaster when loosened from the wall behind. He then cut away the timberwork (in some cases brickwork) to which the plaster was attached; and with scrapers gradually removed the plaster from the back of the picture till the colour began to show, leaving a surface of about the thickness of a penny piece. With a similar paste to that first-mentioned the painting was fastened to canvas strained on a frame; and the picture being freed from the cloth on the face of it by the application of warm water, and afterwards cleaned with soap and water, the operation was complete."

## MUSIC AND THE DRAMA

**SACRED HARMONIC SOCIETY, EXETER HALL.**  
ON FRIDAY, December 10th, 1847, will be performed Handel's Oratorio, "MESSIAH." The Band and Chorus will consist of about Five Hundred Performers. Tickets, 3s. each. Boxes, 10s. Seats, in the Area or Gallery, 5s., may be obtained of the principal Music-sellers; of Mr. Bowley, 33, Charing-cross; Mr. Rice, 11, Strand; or of Mr. Mitchell, 50, Chancery-lane.

**THE SHAKESPEARE NIGHT.**  
ON TUESDAY NEXT, December 7, the Performances as announced will take place at the ROYAL ITALIAN OPERA, COVENT GARDEN. Admission—Tickets, 10s. each. Boxes, 10s. TICKETS ONLY. The Doors will be opened at Six o'clock, and the Overture to commence at a Quarter to Seven, when Sir Henry Bishop will conduct, and Mr. Cooke will lead; and it is particularly requested that the Audience will be seated as early as possible to prevent interruption. Tickets to be had at the Box Office, which is open daily from Ten to Four o'clock. Full Dress required.

**THE SHAKESPEARE NIGHT at the THEATRE ROYAL COVENT GARDEN, TUESDAY, the 7th December.** All the Boxes having been disposed of at the Box Office of the Theatre, the Public are reminded that persons desirous to add to their party before the stipulated number of Four, can do so by the payment of 10s. 6d. each person to the Boxes in the Grand, Pit, and First Tiers, and of 5s. each to the Boxes in the Second, Third, and Fourth Tiers, by Extra Tickets only, procurable at the Box Office of the Theatre from Ten to Four o'clock. Full Dress required.

**THEATRE ROYAL, DRURY LANE.**  
GRAND OPERA.  
M. Julien has the honour to announce that the Grand Opera will commence on MONDAY, December 6, on which occasion will be performed Donizetti's Opera

**"THE BRIDE OF LAMMERMOOR."**  
Edgar, Master of Ravenswood, Mr. S. Reeves (from La Scala at Milan); Colonel Ashton, Mr. Henry Whitworth (from the Theatre of Venice); Yvonne, Miss Gennet; Raymond, Mr. Weiss; Barlow, Mr. Clifford; Norman, Mr. Galli; Lucy Ashton, Madame Desgras (from the Académie Royale de Musique of Paris).

After which, will be presented a new divertissement, entitled **"LE GÉNIE DU GLOBE."**  
Principal dancers—Mlle. Louise, Mlle. Mélanie Duval, Madame Giubille, Mlle. Vaite, Mr. Harvey, aided by a numerous Corps de Ballet. At the conclusion of the Opera, the National Anthem, "God Save the Queen," will be sung. Notwithstanding the very great outlay, as well as the extraordinary current expenses necessarily incurred, M. Julien does not intend to increase the Prices of Admission above those which have been already charged to an English opera.

Prices of Admission—Stalls, 10s. 6d.; Pit, 3s. 6d.; Dress Circle, 5s.; Boxes, 5s.; First Gallery, 2s.; Second Gallery, 1s.; Private Boxes, 10s. 6d.; 2d. 2s., 3d. 3s., and upwards.

As the season will be for three months only instead of eight, as hitherto, there will be only Fifty Representations. The National Anthem will be sung at the conclusion of the Opera, and the National Anthem will be sung at the conclusion of the Opera, and the National Anthem will be sung at the conclusion of the Opera.

\* With face as ruddy as that of a Swiss mountaineer who has been hunting the chamois for a month.

**SOCIETY OF BRITISH MUSICIANS.**—The *Second* and *Third* of these chamber concerts are now over. At the former, the principal pieces were a Pianoforte Quartet by Mr. Reinaigle and a Quartet by Mr. J. Thomas.—At the second was heard a Quartet (numbered the fourth) by Mr. E. Loder, who writes "so orderly and well" that we are even now tired of hoping that some day he will write also originally,—that is, neither in French, German, nor Italian style. There was, also, a Pianoforte Trio by Mr. Walter Macfarren, calling for no particular mention. A Sestett by Ries, too, was given.—Miss Calkin taking the pianoforte part; and Mendelssohn's Quartet in *p* major; spiritedly led by Mr. Thomas. But now is the moment to fix traditions; and all concerned in music which must be a staple attraction of our concerts for the rest of our lives will do well to remember that no works suffer loss of animation so ill as Mendelssohn's. The science of his compositions is not more memorable than the spirit which he would always have thrown into their performance. The singing by two ladies at the *Third Concert* was too bad to be passed over. In no other national society, we imagine, could it have been endured.

**DRURY LANE.**—M. Jullien opens his opera season on Monday next. His prospectus promises bravely. The large and carefully-selected orchestra is to be under the direction of M. Berlioz.—M. Maretzek is answerable for the numerous chorus. Sir H. R. Bishop, Mr. Planché, and Messrs. Griève and Telbin are also announced as having taken office in the theatre. The principal artists are to be Madame Dorus-Gras, Miss Birch, Mrs. Lea, Miss Messent, Mrs. Weiss, Miss Miran, and Miss Smithson.—Messrs. Reeves, Whitworth, and Weiss,—also (possibly) Herr Pischek and others. After the 'Lucia' of Donizetti, a new opera by Mr. Balfe will be given.—two other original works in January.—and the season will close with Gluck's 'Iphigenia in Tauris' in February, ere Mr. Lumley and Mr. Beale commence operations. There will be *ballet* and a Christmas *Pantomime*. The performances will take place only three times a-week, excepting during the run of the *Pantomime*—when the company will sing nightly. This meets a difficulty to which we have again and again called attention.—M. Jullien has hitherto kept all the musical promises that he has made so liberally and strictly that we cannot but hope much from the working out of a scheme which seems happily to include foreign and native talent.

**MARYLEBONE.**—Beaumont and Fletcher's lively comedy of 'The Scornful Lady,' slightly altered and cleverly adapted by Mr. Serle, was revived on Monday. The manner in which the revival has been achieved exceeds in effect and sterling effort all previous instances of the kind. There is in all that Mrs. Warner has attempted a nobility of purpose that renders her theatre an object of peculiar interest to the true lover of the drama. For the most part, she does the right thing without undue concession to popular prejudice. She feels that she has to create a taste in the neighbourhood which she has chosen—that the task of her management is in reality to found a local institution for the proper education of a theatrical audience. In this attempt we could not help observing for the last few weeks that it would be necessary for her to break up new ground; and accordingly we welcomed with genuine pleasure the promise of the present revival. A goodly assemblage of literary men, artists and critics crowded the boxes on the occasion,—showing the kind of expectation that had been excited. That expectation was more than satisfied. In reviving the picture which the comedy presents of the manners of the reign of James the First, the management has produced an *ensemble* not more remarkable for its correctness than for its beauty. Costume, scenery, appointments, exhibit to the life the dresses and dwellings of the period. In a small bill circulated among the audience we find the credit of the first attributed to Colonel Charles Hamilton Smith, whose antiquarian drawings have been followed:—the scenes are compilations from historical sources. Among the latter may be distinguished the Hall conducting to the grand staircase of an aristocratic mansion, with the gallery leading to various apartments,—and the lodging-room, or guest's principal chamber and ante-

room, both in the house of *The Lady*,—the bachelor's entry-room in the house of the *Elder Loveless*—and a truly magnificent scene, representing the Lady's parlour with its chimney-piece from Italy of Carrara marble, articles of *virtù* then in use among the rich and tasteful—such as early china vases, clocks—and the then novel luxury of small carpets—all made to harmonize with the architectural style of the apartment. The piece is worthy of the expensive manner in which it is mounted. The comic power of Beaumont and Fletcher is indisputable. They overflow with wit and spirit,—adding thereto so much of fancy as translates the grotesque into beauty and converts even broad vulgarity to delicate poetry. 'The Scornful Lady' abounds in humour,—and represents the general manners of the age with that planity, variety, and fidelity for which its authors have been critically distinguished.—mixed with that oddity and caprice of character which they delighted to express in their underplots. It has little or no story—scarcely any plan; but only a vague aim which seems to receive accidental development in the course of composition. The heroine of the comedy is a lady (*anonymous*) who would in public conceal the love that in private she had encouraged,—treating her lover with a semblance of scorn while in reality she feels for him the profoundest regard. To these hard conditions amorous youth unwillingly submits. In a rebellious mood, however, the lover, the *Elder Loveless* (Mr. Graham), had in the presence of company kissed the *Scornful Lady* (Mrs. Warner)—thereby causing her to betray before the world the state of her heart. For this offence she dooms him to a year's travel in France,—with permission on his return to renew his suit, though without pledging herself to accept it. He affects to comply; and commends his house and estate during his absence to the care of a profligate brother,—the *Younger Loveless* (Mr. Belton)—whom he leaves, however, under the surveillance of his steward, *Savil* (Mr. Cooke). This precaution soon proves insufficient. At first the steward resists temptation; but at length yields to the force of bad example, and is made to drink and dance by the wild youth and his wilder associates—a blustering *Captain*, a lying *Traveller*, a starving *Poet*, and a shabby *Tobacco-man*. Meanwhile, the elder brother, disguised like a mariner, introduces himself as a companion of the banished lover,—whom he represents both to the younger Loveless and to the scornful Lady as having been drowned at sea. This intelligence induces *Morecraft* (Mr. Harvey), an usurer, to give 6,000*l.* to the prodigal younger Loveless as the price of the estate to which he has thus suddenly become heir. As to the *Lady*, after bewailing her lover's supposed death, she detects the secret of his disguise; and then retorts on him and resents the betrayal of her own weakness by asserting her willingness to console herself for his loss and accept the hand of *Welford* (Mr. G. Vining), another of her suitors. This occasions a complete discovery—when the *Lady* repeats her sentence of banishment. Thereupon, the indignant lover resolves on resuming his proper character; and after recovering possession of his house and property, revisits the *Lady*, affecting to laugh at her—and so works upon her fears that she swoons. Wrought upon by this, Loveless is unable to maintain his show of indifference: whereupon, the *Lady* suddenly recovers from her fainting fit, and overwhelms him with ridicule. He retires in high dudgeon:—but afterwards contrives a plot against her with Welford. Proceeding with the latter disguised as a woman to the *Lady's* house, he bids her a final adieu,—introducing his friend as a second mistress, whom he is about to marry. This brings the scornful *Lady* to terms. She consents to a hasty wedding.—Welford, after the discovery of the plot, being rewarded with the hand of her sister Martha.—There is also another love plot between *Sir Roger*, the *Lady's* Curate, and *Abigail*, her waiting gentlewoman,—performed by Mr. Webb and Miss Saunders with admirable *gusto* and finish.

That a comedy embodying such materials should prove stage-effective is what from the authorship might have been expected. The names of Beaumont and Fletcher, indeed, are only other words for stage-effectiveness. This particular play there is reason to suspect is by Beaumont alone. From its fund of incident and humour many subsequent

playwrights and wits have drawn largely. Addison took his character of Vellum in 'The Drummer' from Savil in this play.—Swift borrowed a notion or two from it in his 'Tale of a Tub'—and Farquhar in 'The Beaux Stratagem' plagiarized from it the encomium upon ale pronounced by the Younger Loveless. Massinger and Nat. Lee were both indebted to it. The manner in which it has been revived, we repeat, does honour to Mrs. Warner; and her personation of the Scornful Lady adds an historic portrait to the stage which will not be permitted soon to perish. It was distinguished by grace and propriety as well as spirit. The part of the Elder Loveless required a Charles Kemble for its due presentment. Mr. Graham, however, if he sometimes threw into the part too much tragic force, acted generally with discretion, and sometimes evinced decided tact and talent. But he has not yet cultivated the grace of repose. This comedy makes demand upon juvenile talent—and fortunately, Mrs. Warner's theatre is rich in such. Mr. Belton and Mr. George Vining brought to their respective parts those natural qualifications which ensure, even with ordinary abilities, success. The latter gentleman acted with a fire and spirit which threw life into the last act, and made the final scene an indisputable triumph. Mr. Johnstone as the swash-buckler Captain confirmed us in the good opinion which we have already entertained of his capacity. Mr. Harvey as the usurer was hard and ineffective:—but for this we were fully compensated by the unctuous style of Mr. Cooke in the Steward.—Altogether, this revival merits large public patronage—and cannot, we are assured, fail to secure it.

**SADLER'S WELLS.**—'As You Like It' was revived on Monday, with an almost complete restoration of the text:—the restored passages being at once additions and improvements on the common acting version. The scenery was, as usual here, appropriate and beautiful—and the costumes were picturesque and rich. The great novelty of the evening was the *Rosalind* of Miss Cooper. It is certainly a remarkable performance—almost a "psychological curiosity." With a *physique* too feeble for the part, Miss Cooper brought to it a *naïveté* of manner, an elocutionary experience, and with much stage-practice a genuineness of humour and feeling, which more than compensated for the mere deficiency of general power. The latter even conduced to the peculiarly feminine attribute by which the whole performance was characterized, and rendered it at once charming and unique. It was miniature painting, indeed—but highly finished. Mr. Phelps was the melancholy *Jaques*—and performed the part with taste, judgment and effect. The other characters were respectably filled; and on the fall of the curtain the impression received was, that we had seen a veritable and unimpaired play of Shakespeare well acted.

**HAYMARKET.**—The only novelty here is the revival of the farce of 'More Blunders than One'; in which the part of *Larry* is performed by Mr. Hudson.—The new comedy of 'Family Pride' continues to be tolerated, but has not proved sufficiently attractive to warrant a long run.

**PRINCESS'S.**—On Wednesday the performance of Mr. Taylor's 'Philip van Artevelde' terminated,—having run only five nights. We take this opportunity of correcting a statement in our last week's notice relative to the transference, in the fifth act, of *Clara's* part to the *Page*. We compared the acted drama with the first edition of the poem; and were not aware that the author had himself made the change alluded to in subsequent editions. Such alterations are seldom improvements. Mr. Wordsworth, for instance, induced by critical suggestions, made many such in his ballad lyrics, which in his final collection he has abandoned,—having learned the wisdom of restoring the original reading. Mr. Taylor will, we think, act judiciously by doing the same in relation to the scene in question.

**ST. JAMES'S THEATRE.**—*French Plays.*—The French plays are to commence with the coming week. Mr. Mitchell's idea of giving comic French opera has been abandoned; owing—it has been said by our contemporaries—to the inordinate terms de-



manded by the artists. The performances, therefore, will be dramatic. Among the actors and actresses specified in the *programme* are M. Bocage—by whom the French translation of 'Antigone' is to be put on the stage, with the choruses of Mendelssohn, which Mr. Benedict has been engaged to direct.—Should this be proved manageable, we hope it may lead to the production of the 'Athalie,' with music of the same parentage; a work in every respect more suitable because it is originally French with choruses composed to the French text. Mr. Mitchell's list further promises us M. Achard, —MM. Grasset, Sainville, Ravel, Alcide Tousez and Levassor,—the last quintet from the *Théâtre Palais Royal*, M. Cartigny, M. Montaland, and others. The ladies are less known;—the foremost among them being Mdlles. Nathalie, Berthe and Lagier. The repertory of pieces promised is even more extensive than usual,—comprising some of the most successful dramas given at the *Odéon Theatre*.

**MUSICAL AND DRAMATIC GOSSIP.**—Our *Philharmonic Society* has acted with its usual liberality in forwarding a subscription of 50*l.* to the fund for the monument to Dr. Mendelssohn. A commission has been accepted by Dr. Spohr, to compose a grand Symphony for their coming season. We should be glad to hear also the new Symphony by Onslow, with its "*coup de vent*" finale—and Meyerbeer's overture 'Struensee,' with such of its incidental music as may be suitable for performance. For the last concert-goers may now ask with some chance of their petition being granted—since it is said on good authority that M. Meyerbeer meditates passing a portion of the next season in London; with the view, in part, of bringing out his 'Camp de Silesie' at the Italian Opera House, for Mdlle. Jenny Lind and Herr Staudigl; provided, add his friends and our informants, "he be satisfied with the band and chorus placed at his disposal."—Our contemporaries, moreover, announce a one-act opéra written by him for Mdlle. Lind. It is to be wished that this were multiplied by three; since these are not days for either caution or trifling, and the best theatrical composition so limited in scale can be little better than a *pièce d'occasion*. We fear that M. Meyerbeer is too chary of his exertions to be able entirely to satisfy the cry for a composer which is rising to a *crescendo*—in proportion as London is taking the lead among European musical capitals. But now is his time.—Even in Italy, the singers are beginning to bind themselves by clauses in their engagements to sing in no opera by Verdi—while in France and in Germany there is every conceivable variety of mediocrity but not a sign of fresh original talent, at this "moment of asking."—However these things may be, the composer of 'Robert' ought to be as welcome among us as "flowers in May."

The *Senatus Academicus* of the Edinburgh University will shortly, we perceive, be called to a reckoning, by the Town Council, for its contempt of General Reid's testamentary dispositions in the matter of the musical professorship. The Senate is accused of stinting the Professor to the minimum salary specified in the will—of refusing to fit up his classroom—and of spending part of the income in "the Hebrew Chair Suit which," adds the correspondent of the *Daily News*, "is becoming expensive." We see not by what stretch of ingenuity the "potent Signiors" in question can defend a shabbiness at variance, not merely with principle but with the spirit of the time. What is the world to think of those who lend their august names to "associations for the revival of sacred music" on the one hand, if with the other they virtually show such a disdain of the art as a resolution to confiscate its property implies? Music has been far too mercilessly laid under contribution ever since the "heavenly maid was young." For this, her own good-nature, want of moral courage, and dependence on the patronage of great folk, have largely to answer. But here she is treated like a criminal or a traitor; since the very Professors, who publish their names as anxious to afford the people Music for nothing seem, in defiance of courtesy and right, resolute to afford nothing for Music—not even her own heritage!

Miss Birch has given up her Parisian engagement. Our contemporaries add, that she was the other day sentenced in court—MM. Duponchel and Roqueplan

being plaintiffs—to pay a fine of 30,000 *francs* for not being forthcoming when called upon to make her *début*. Meanwhile, the Lady has addressed a letter to the French journals, in which she explicitly protests against the statements of neglect or ill-treatment on the part of the management of the *Académie* which have been forwarded to London; and declares her retirement voluntary and to have been decided by her own fears of the public. The letter states that at the general rehearsal of the 'Guillaume Tell' Miss Birch was made aware by certain jocose comments round her that her French pronunciation was not satisfactory to Parisian ears,—and that on the day of her *début* being notified to her, the dread of the *parterre* taking up the tone of criticism of the *coulisse* so overcame her as to drive her to the measure of sudden flight homewards.—The letter of the law on such an occasion is clear;—the equities also—but the *courtesies* of the question are not so easy to settle. And though managements must not be blamed if they hold to their bargains with a reciprocal and literal observance of conditions, a word or two may be said on the taste and temper of the public neither worthless nor unconstructive. The engagement, as we feared at the time, was too hastily made. The public of the French *Opéra*, from a thousand circumstances easily understood and as many more not worth the telling, is singularly capricious and hard to please: and though not reaching the point of tumultuous Milan incivility [*vide Ath. No. 939*], or the free and easy intercourse which an Irish audience has been known to maintain with the victim on the stage, is not always fair nor courteous to women. Some consciousness of this being the fact has induced, successively, Miss Kemble, Mdlle. Lind, and Mdlle. Alboni—all more practised on the stage than Miss Birch—to decline the proposals made to them to appear at the *Académie*. Here we have another of those national contrasts to which we last week adverted. The English, so that the organ or the music be good, care little who sings—whether it be French, Italian, Spaniard, or German; the French, so that the accent be true 'French of Paris,' overlook faults of voice and meagreness of melody with a wondrous steadiness of self-love. But—to be fair—the consequence is that they have a school of, and a style among their singers,—and that we have none.

Sig. Verdi's 'Jerusalem' has succeeded at the *Grand Opéra* of Paris. The duration of its popularity is another matter. As the President of the Court said to M. Dumas when the latter modestly declined to style himself dramatist because Corneille had been in France—"There are degrees!" We apprehend that the necessity of being civil to a novelty dressed up with all the scenic pomp and luxury which the *Académie* commands so royally has been felt on the occasion; and that when the first original five-act opera is produced, by the new lessees 'Jerusalem' will be heard of no more. The *libretto* is said to want movement. The music is the music of 'I Lombardi' patched from other operas by Verdi; a sun-rise symphony, said to be taken from 'Attila,' being in particular specified. "On the whole," concludes one of the Parisian musical journals, "we have still the same style as in 'Nabucco,' 'Ernani,' &c.,—little or no melody—nothing but rhythm and noise: an abuse of the unison and an abuse of force which neither singer nor songstress is capable of resisting for half-a-year." M. Duprez—somewhat recklessly, we fear, his present vocal estate considered,—and M. Alizard did their utmost. Madame Julian Vangelier is described as having been perpetually on the strain. On the whole, we lay up the testimony to our own repeatedly expressed judgment of Signor Verdi—since the latter is confirmed by the former.—The new work in progress for the *Académie* by M. Auber is said to be called 'The Prodigal Son'; the words by that prodigal father of so many dramatic children—M. Scribe the inexhaustible.

Mr. Aylliffe, formerly the representative of old men at the two patent houses, and lately an actor at the Strand Theatre, has left the stage of life—his departure having been, we fear, accelerated by the insufficient remuneration which the minor branches of the profession command.

A benefit for the widow and children of the late Mr. R. B. Peake is shortly to take place at Drury Lane on one of the off-nights,

A few words must suffice to announce that the Concert for the benefit of Mr. Rooke's family took place yesterday evening.—Also, that Madame Thillon appeared at the Princess's Theatre in the opera of 'The Ambassadors.'

#### MISCELLANEA

**Paris Academy of Sciences.**—Nov. 22.—M. Algué read a paper on the bronchial extremities; the object of which is to prove that they do not terminate in simple cylindrical canals, as stated by M. Boungery.—A communication was made by M. Sée on the effects of ergot and ergotine of rye on internal hemorrhage. The author concludes from his experiments that these effects are transient and imperfect.—M. Boussingault laid before the Academy the result of a series of experiments on the use of salt in the fattening of cattle. He concludes that the advantages to be obtained in point of weight are not sufficient to compensate for the expense of the salt; but there is an amelioration in the health of the animal, and consequently in the quality of the flesh.—Several communications from astronomers in different countries, giving accounts of observations of planets and comets, were read.—An account was given of experiments made by MM. Chevalier and Schaeffele on the composition and effects of mineral waters.

**German Literary Piracy.**—Dec. 1.—I beg leave to trespass upon your attention for a few moments while I state a fact which concerns all those who are, like myself, not only readers but purchasers of German books. I wanted a few days since some tales for children in the above language; and having received from a German friend a strong recommendation of those by Gustav Nieritz, together with a list containing the titles of his works, I chose those which appeared most attractive, and ordered them from London. Amongst these was one entitled 'Der reiche arme Mann'; after reading a few pages of which, I discovered it to be a translation of Miss Sedgwick's story, 'The Poor Rich Man and the Rich Poor Man.' On turning to the two title-pages, I found the words 'Abgedruckt von Gustav Nieritz';—but this was all. There was not the slightest hint given that this was a translation; and moreover, on examining it carefully I found that the scene was laid in the 'Elbthal' instead of in New England—that New York was changed to Hamburg—the hero's name from 'Harry Aikin' to 'Heinrich Schmidt'—and one of the female characters is represented as going from 'Germany to England or America,' whereas in the original her transit is from New England to the Southern States. In short, the book is made as nearly as possible a German story. I do not know what the German laws are as regards translations; but surely this translation with its various changes ought to have been acknowledged by the editor. Otherwise it seems to me little short of literary piracy, misleading all those who, living at a distance from London, cannot see foreign books before ordering them. It ought also to be a lesson to the metropolitan booksellers to ascertain the real authorship of tales before they print the titles in their catalogues; for I must add that, upon referring to the catalogues of the principal foreign booksellers, I found this 'Reiche arme Man' designated as a tale by Nieritz—I am, &c.

**Why were early Railways Circuitous.**—A history as interesting and extraordinary as a romance might be written of the difficulties encountered and conquered by the early projectors of railways. Nothing less than golden arguments of the purest mint would induce noble and gentle landholders to give assent to roads which trebled their estates in value; and vast loss of money and of time was incurred in making those circuits which now excite our wonder and regret, in order to allay the fears of cities, lest conflagration—and universities, lest contamination—should attend the near approach of steam power.—*Sidney's Railway System.*

**TO CORRESPONDENTS.**—M. L. P.—Scrutator—Clericus—X. Y. Z.—Q. R.—F. G.—J. T. S.—received.

Miss F.—Our correspondent is informed that parcels of books, maps, &c., sent to No. 3, Waterloo-place will be forwarded to Borneo.

The proprietor of Raphael's 'Almanack' reminds us that we have not mentioned the astronomical part of the work. Of course not. We never allude to the astronomical part of any almanack—but deal only with the distinctive features of each. The astronomical part is taken from the 'Nautical Almanack,' which is published four years in advance,—and has been eyes upon it all that time. We cannot suppose that any one would be so absurd as to recalculate for himself right ascensions, declinations, &c. An almanack-maker who should inform us that his astronomical calculations were independent, would very much lower the authority of his work. In fact, it would have no authority at all unless he published the name of the computer and the description of the methods—and then as might be.

**Erratum.**—P. 1220, col. 1, l. 22 from the bottom, for "vase" read ware.

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30	13 12	12 12	11 16	11 16	11 16	12 10
40	11 10	11 10	11 10	11 10	11 10	11 10

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25	1 17 0	40	2 15 3	55	5 1 0
30	2 1 6	45	3 0 0	60	6 5 0

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£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1 7 9	2 1 3	2 7 6	3 5 9	4 6 5	5 10 6	6 5 7	7 10 6

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Age.	For One Year.	For Seven Years.	Whole Term.
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30	1 1 3	1 7 7	2 0 7
40	1 14 1	1 19 10	2 14 10
50	2 3 4	3 7 0	4 0 10

One-half of the "whole term" Premium may remain on credit for seven years of the Policy for premium, may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.

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